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The DJ Magazine

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- System Tune-up Tips
- Things that make it go HMMMM
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Track One

As you receive this issue, no doubt you will be in the midst of your full calendar of summer bookings, usually prompted at this time of year by the peak of the wedding season. With this in mind, we're providing some timely pieces to keep you mentally and physically sharp. Rob Alberti and Jay Maxwell contribute some essentials in etiquette for reception hosting, while Mark Bloomstein has some tips on options available when a client refuses to pay!

Is it all giving you stress? John Rozz will tell you what you can do to keep your equilibrium in a state of cool balance. Since keeping your gear in shape should always be a priority as well, Henry Collins and George Mohr team up for our special Tech Talk double-trouble-shooting feature.

Our search for the best sound and light systems on Earth continues as we take a look at the gear of the Mike Laser System of Chicopee, Mass. And finally on the subject of search, we extend once again our invitation to you to submit your working photo to us for potential use on an upcoming cover collage featuring DJs and KJs from around the world.

Mike Buonaccorso

Publishing Director

IN THE LAST 5 YEARS HE'S BEEN THROUGH 7 TURNTABLES, 3 MIXERS, 6 GIRLFRIENDS, 3 VANS, 11 SPEAKERS, 2 PARTNERS, 126 WEDDING RECEPTIONS, 3 CASSETTE DECKS, 4 RACK CASES, 9 PAIRS OF SHADES, 4 CD PLAYERS, 2 MICS, 17[illegible]TS, 2 EQUALIZ-[illegible], COUNTLE[illegible]UMS, CUSTOM [illegible]REQUESTS[illegible]E TO YOU", [illegible]STWORTH[illegible]R, 4 GOLD [illegible]MPLER, [illegible]487 PIZ-[illegible]FRIEND, [illegible]FOGGERS,

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Just in time for summer: The Official Mobile Beat T-SHIRT! *see page 87*

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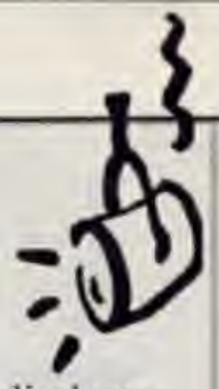
Loud and clear

Azden Corporation makes its debut in the musical instrument and sound contractor markets with its new **Performance Series** of VHF systems. Model 311DR (SRP $280) is a true diversity receiver, the 211R (SRP $200) is a single channel VHF receiver, and the 221R (SRP $345) is a discrete two-channel VHF receiver. The three systems are available with a choice of 31HT (SRP $185) handheld, 31LT (SRP $115) lavalier, or 31IT (SRP $99) instrument transmitters. Ten frequencies are available. All receivers are housed in a rugged black metal case, bodypack transmitters are of durable ABS. Handheld mics have a unique rubber coating, for a more comfortable feel and low handling noise. Azden Corporation, 147 New Hyde Park Rd., Franklin Square, N.Y. 11010; 516•328•7500.

Power and light

DOD Electronics' newest release, the **R-828 power distribution and light module**, delivers 15-amps to power most AC units, even high-current PA amplifiers and stage lights. If equipment connected to the unit draws more than 15 Amps, the built-in circuit breaker shuts off the power. The R-828 is also designed to prevent voltage spikes and surges from reaching the connected gear, while line noise filtering circuitry eliminates RF interference from the AC line. Eight switched outlets with ground pins, aligned sideways to accommodate external power supply transformers, complete this unit. A dimmer pot controls the intensity of the lights, which are seven-watt "night light" bulbs, chosen for their long life and reliability. DOD Electronics, 8760 S. Sandy Parkway, Sandy, Utah 84070; 801•566•8800.

CD accessories



Disc Fix

CD2000 is more than a CD cleaner. It can actually eliminate skips caused by scratches and damage. The high-tech formula bonds to the disc surface to extend disc life while filling scratches that cause the laser to mistrack or misread digital information. Deep scratches may need an additional application, but as long as the digital film is not damaged, this product can most likely save the disc. A one-ounce bottle costs $9.98 and treats up to 40 discs.CD Magic Inc., P.O. Box 126, Bloomingdale, Ill. 60108; 800•960•DISC.

A Case for Mobility

Roundhouse offers the new CD CC100 CarryCase, which uses 50 clipable, two-pocket doublesleeves to hold 100 CDs in a unique, flip-through system. Dual pop-up braces let the user fan two rows of doublesleeves for convenient side-by-side flipping. It features a matte black, leather-like zippered cover. Suggested retail price is $39.95. Roundhouse Products, Inc. 3233A Donald Douglas Loop S., Santa Monica, Calif. 90405; 310•390•7473.

CD Crowbar

DiscOut looks like the handle off a frying pan, but it is actually a device with the single purpose of lifting CDs out of their jewel cases. DiscOut grabs the disc with a suction cup. A lever on the handle releases the cup as the disc is placed in the player or back in the case. This all-purpose CD handler eliminates any need to touch the playing surface and can be used with audio CDs, CD-ROM, or any other five-inch CD. K.P. & F. Inc. 8987 E. Tanque Verde #209, Tucson, Ariz. 85749; 510•256•0243.

Horning in

ProSystems new **30HM2 professional tweeter** is perfect for sound reinforcement systems where cost is a concern. Retailing at only $55 this "bullet" tweeter handles 30 watts (AES) with an efficiency of 110dB 1w/1m yet weighs only four pounds. ProSystems The AWS Group, Inc., 65-36th St., Wheeling, W.Va. 26003-1946; 304•233•2223.

New design

Carlsboro Electronics introduces the Celestion-loaded, **Alpha 94** series of loudspeaker enclosures. The Alpha 94 series features a curved, kick proof grill that does not suffer from noise resonance. All operating at eight ohms, the 70-watt Alpha 10 has a 10-inch speaker and a single piezo horn. The 100-watt Alpha 12 has a 12-inch speaker and same horn. Handling up to 150 watts RMS, the Alpha 15 has a

15-inch speaker and the Alpha 158 has 15 and eight-inch speakers, both come with twin piezo horns. Carlsboro Electronics, Cross Drive, Kirkby In Ashfield, Notts NG17 7LD England; 0623•753902, Fax 0623•755436.

Bank on this

Having made its debut at the NAMM show in Anaheim, Calif., the DS 84 Sampler by Ecler is noted for its ability to trim any part of the sample with its play end/play start function. Other features include dual touch start/stop buttons, input gain control with level indicator, output level control and pitch control. Another bonus is this eight-second sampler can be divided into one, two or four-second banks. The DS 84 is distributed in the United States by Tracoman, S. Florida Industrial Park, 3015 Greene St., Hollywood, Fla. 33020; 305•927•3005.

Power cleaner

For those times when extra pull-out lights aren't needed, as featured on Furman's PL-Plus, the new PM-8 Power Conditioner/Monitor provides all the power conditioning protection you will need. The PM-8 assists in monitoring AC line status by an AC voltmeter (90-135V) and RMS-reading AC ammeter (0-20A). It is rated at 15 Amps. Clean, filtered power is provided by conditioning circuitry. Eight widely-spaced rear outlets that can accommodate bulky plug-mounted power supplies are controlled by a lighted front-panel master switch. There is also one front-panel unswitched outlet. A ten foot, heavy duty power cord is supplied. SRP is $199. Furman Sound, 30 Rich St., Greenbrae, Calif. 94904; 415•927•4548.

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Caught in the act

Rarely have I seen a trade publication that so thoroughly covers issues that concern a growing industry. However, In Tech Talk (Feb./March Issue) the George Mohr diagrams are, in my opinion, "incorrect." There can be advantages to focusing the sound on the dance floor and allowing conversation zones to the side and rear of the room. It is often ideal to allow the guests to converse by the bar or at their table, while those on the dance floor can still hear the music.

In response to Future Jock, Henry Collins, get a grip on reality, virtual or otherwise. Even a propeller-topped, gear head like myself acknowledges there will never be a day when a Mobile will want to phone in a performance. Remember, 90 percent of success is just showing up!

Ted Gurley's review on business application software is invaluable. A laptop computer for song title lookup and calendar will probably become standard for most high-tech Mobiles. A practical application for my soundcard, CD-ROM, and MIDI interface, however is quite a stretch. I have been searching for years to find any reason to hook my PC to my mobile rig. Even PC-based Karaoke sounds poor in comparison to CD+G/laser disc. MIDI can "control" the lights, but without any audio interface, acoustical or otherwise, it has no association with the music. A sound activated controller or effect is far superior at a fraction of the cost.

Digital Audio requires massive storage. The ideal medium is a removable disc, accessed by a dedicated, modular, disc drive. These are currently known as CDs and CD players. With over 100 megabytes on each disc, I carry over 80,000 megabytes of music in a pair of Univenture CD cases.

Speaking of talking out your ear, a recent issue of a club-oriented rag advised a wanna be Mobile DJ that a pair of 1200s were an "Ideal initial investment." Believe that and I have some 8-track cassettes you might be interested in.

Scott Lee, Berkeley Lake, Ga.

Phony Karaoke Phorms

Two years ago, I decided to take the plunge into the KJ world by adding a small system to my DJ service. I found that it not only boosted my bookings, it changed the way the crowds partied. No longer do the wall flowers sit idly by.

I do encounter some problems though. For example, when it comes time to have people participate in Karaoke, many are hesitant, and then there are the ones who *keep* coming over to sing. I found ways to solve this problem, however.

1. A prize! When the participants, who have filled out request slips, finish singing, the slips are dropped into a fish bowl. You can limit your entries if you wish, but I found that more people will participate.

Feedback

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2. A theme! Assign each table a song pertaining to a certain theme (the '50s, '60s, Disco, country, ballads) and announce that each table must pick someone to sing that song.

3. A hit list! Have a poster listing songs with blanks next to them for the guests to fill in their names. Announce that Karaoke will begin when the list is completed.

I found that by doing all these, more people participate. This leaves less air time for *you-know-who* to sing again.

I also ask for help solving a problem. When I KJ, I place songbooks and request slips on each table. The slips are filled out and returned to the DJ booth. There's always a slip handed in for someone to sing a song that someone else put them up to. When I announce for "Tom" to come up and sing "Blue Suede Shoes" and he refuses, it really slows down a party. How can I avoid others filling out phony requests for their friends? I announce at every affair to fill out the slips themselves, but it always seems to happen.
Douglas Yadanza, East Rockway, N.Y.

We asked Bob Glazier of Howling Hound Productions , San Pedro, Calif., for his thoughts on your predicament...

This situation occurs at every party and at every club gig we have. The easiest way to overcome this type of problem is to announce that if someone volunteers someone else to sing, turn about is fair play in the world of Karaoke and the mystery signer will be singing next. This either creates some great participation or stops any further request cards form being filled out by another person.

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Looking for back issues

We really value your publication. You have given us information we need and have been wondering about for a long time. That is why we are very disappointed to find out that issues 9 and 10 are no longer available, as the topics listed for those issues are of some importance to us. We would very much appreciate your help in locating a copy of each of these issues: we don't necessarily need to keep them, we just feel a need to read them. Can you help us with this in any way, i.e., by recommending a library, etc., who subscribes, where we could just look at issues 9 and 10? Thank you very much for your help.
Terry Housh, Boulder, Co.

Thanks for the kind words, Terry. Back issue sales increased significantly in the last year and, of course, some issues sold out before others. However, if there are any dealers out there who have kept entire issues of past Mobile Beats, please contact our circulation department to arrange a full credit if you can return these back issue copies. Back issues of Mobile Beat have apparently become collector items.

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A music cube in your future?

by Stu Chisholm

We had our first insightful look at the future for Disc Jockeys in the year 2000 with Henry Collins' articles (February/March, April/May). Now, a slightly different spin...

The year is 2007. Our futuristic DJ arrives at the reception hall, clad in tux (Ruffles are back!) carrying his entire sound system and music library with one hand.

The tiny, stand-mount speakers are full-range models with surprising characteristics. They put out over 100dB, can handle 1,000 watt peaks and have enormous bass punch.

In the console, which looks much like a businessman's attaché case, is an 800-watt p/c - 10 pound amp and laptop computer. The computer looks like those of the mid 1990's, but the way the music data is stored has changed. CDs, CD-ROM, CD-I, floppies, in fact any data storage system with moving parts is obsolete. Our DJ doesn't use a cellular phone link or mini-satellite up-link, although these exist. Still, he has access to a vast music library, larger than any DJ of the past, all contained in a one-inch squared cube.

As the guests begin to show, he accesses his "cocktail hour" file and punches up an old, mellow, George Winston tune. It comes in just a bit loud so he adjusts the volume by way of a touch-sensitive screen on his "virtual mixer."

Throughout the evening he takes requests, calling the songs up by typing the title into his computer. Whenever his mix is in the general BPM (Beats Per Minute) range of a request, a flashing light on his mixer alerts him so he can call up the song. He didn't miss a beat all night.

While each song plays, a side screen displays bits of trivia about the song and artist. During his "patter" he can spice up his program with tidbits of information that make him sound like a music authority.

The evening ends with a nice ovation and a generous $200 tip (inflation). Minutes later he's driving home in his '05 Caravan. Except when he led the Conga line, he never even broke a sweat.

While some aspects of this prophecy seem pure fantasy, most are quite familiar and attainable. Of course, there will be dinosaurs who refuse to let go of the old, burdensome way of doings things, but those on the cutting edge will have downloaded their music, video and karaoke library into tiny, polymer-based holographic memory cubes.

Now under development at IBM's Watson Research Labs in New York, these cubes store data at the molecular level. A special class of polymer molecules have been discovered that "twist" to the right or left (zeros and ones) when exposed to polarized laser light. Researchers are also probing the possibility of making these cubes color-sensitive. This would mean you could write data onto each molecule more than once. Storage capacity of a one-inch square cube could exceed 300 terabytes. For those not into "compu-speak" let's just say that's a hell of a lot of information.

Better yet, the cubes store data holographically, redundantly, and to top it off, they're non-volatile. No more erasure because it was too close to an amp or speaker or you accidentally ran over it with your truck. By being holographic each piece has all the data, so all is not lost. Your music is digital, transportable and truly indestructible.

What does all this mean? Well, with this technology DJs will still be a human presence at their jobs, real and not just virtual reality. Most DJs I've talked to still want to mix, choose their music and be at the scene to gauge the mood of the audience. And it has not come to the point yet where audiences prefer machinery to a live person. So relax, DJs will not be extinct by the year 2007.

Much of this technical information comes from Montgomery Boleyn of New Concepts Software, Roseville, Mich. Besides knowing computers present and future, Boleyn also has designed software for the mobile DJ, available through the Michigan Disc Jockey Network, 800-732-5756. See you in the future.

Stu Chisolm is owner of Stu & His Crew Productions, Centerline, Mich.

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By Robert Lindquist

Splash For Cash

If you're working for a bar owner who looks to you for new ways to fill the place on hot summer nights, picture this... customers rushing to beat the clock by frantically trying to fill up buckets with casino chips using kiddy sand shovels in a wading pool. All are wearing flippers on their feet, a rubber ducky inner tube around their waist and blacked-out diver's masks to cover their eyes. All you need is an inflatable wading pool, 150 casino chips, a plastic shovel and pail, the mask (blacked out with tape or marker), fins and ducky inner tube. Teams (pairs) get 30 seconds to put on the "Splash for Cash" gear and shovel chips into the bucket. The team with the most, wins a prize.

Congratulations to Jack Strauser (center) and Jesco Distributors, recipients of the "Award Of Excellence" from Pioneer New Media Technologies. In presenting the award, Pioneer credited Jesco's innovative marketing strategy which includes direct mail campaigns, training and educational programs. Shown with Strauser, who is vice president of JESCO are Dave Drouillard (left), Midwest regional Manager for PNT and Mike Horvath, sales rep manager for PNT.

Place the pool filled with chips in the center of the dance floor and set up the "Splash for Cash" gear on the corner of the dance floor or available open area. At the start of the clock, the first partner puts on the flippers, flops to one corner of the dance floor, puts on the duck, waddles to the next corner for the mask, then to corner number three for pail and shovel. Back to the starting point where Partner number one passes the pail and shovel to the second partner for the blackened mask. Partner number one puts on the mask and is helped into the pool by Partner number two. Partner number one then kneels or squats in the pool and shovels as many chips as possible into the pail being held by Partner number two.

Your job is to emcee the event, count the chips, reset the gear and keep some appropriate music going. Spread out the contest through the evening to keep the excitement up. (For more information on this and other promotions contact The Source, Promotions & More, 1-800-53-SOURCE).

They're B.A.C.K.!

The Village People have been performing since 1978 and remain a staple in every DJ's music library. Now, the group has released a new single with BMG Records called *Far*

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The LCS-150 has a capacity of 150 cased cassettes. This case incorporates all the same features as its sister case, model LCD-176.

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Carrying For The Professional

Rush Limbaugh, America's number one rated radio talk show host, has often referred to his Electro-Voice RE20 "golden microphone" during broadcasts to millions of listeners on his Excellence In Broadcasting (EIB) network. Thanks to Electro-Voice, Inc., of Buchanan, Mich., Limbaugh is now the owner of the first, and only, gold-plated RE20. Robert Pabst (right), president of Mark IV Audio (EV's parent company) recently stopped by Limbaugh's WABC-AM studios in New York to make the presentation.

Away In America, recorded with accompaniment of the German National Soccer Team to coincide with the World Cup Games in the United States.

DJs will also find plenty of new V.P. compilations as Rhino Records releases *Village People's Greatest Hits* and Mercury Records issues a boxed four-CD retrospective on the artists of Casablanca Records including Village People.

How low can you go?

The next time they want to "get down," call in "Ray Limbo." Ray is six feet tall, has a 1.5-inch waist line, weighs just two pounds and is a must for any limbo line. Ray Limbo is available in a wide assortment of sparkly rays such as positively purple, ray red, bright blue, gleaming green, glistening gold, sparkling silver and others. Perfect if you want to add dazzle and excitement to your shows. List price is $29.99 but for a limited time, Ray Limbo is $19.99. Ray Limbo, available from Abracadabra... The DJ Pro Shop, 1153 Deer Park Ave., North Babylon, N.Y. 11701; 800•355•SPIN.

Mac Beat Mix

Most DJs who beat mix would agree that one of the little nuisances of the profession is calculating BPM (beats per minute) of songs. Most remix services will include this information but for music you buy in retail stores, BPM is seldom, if ever, displayed. Help is on the way if you are a Macintosh computer user. A small freeware program called "Tap" by Morgan Visconti will make the task of calculating BPMs much easier. Tap is a program that accurately derives a BPM reading from a user's tap input. When you launch the program, you simply have to tap the space bar on your keyboard in tandem with the beat of the song you are listening to. The program displays a running average tempo starting with the very first tap and gets more accurate over time. Mobile Beat's ProFiles Editor Mike Erb tested the program and reports that an extremely accurate BPM can be received in a little as five seconds. The creator can be contacted on Compuserve 72124, 1331 or by mail: 157 W. 57th #1200, N.Y. 10019.

The EQ Made Just For DJ's!

Furman's **Q-541Graphic Equalizer** is a unique new graphic EQ designed to solve the everyday problems faced by working DJ's. Four stereo channels, each with five EQ bands, let you customize the sound of each stereo source and hook up easily to any DJ mixer. A sixth slider in each channel provides a handy gain adjustment to compensate for level differences between sources. Channels 1 and 2 have both RIAA phono and line inputs, so you can connect up to six sources and switch-select the active ones. Four LED meters provide a quick visual indication of signal levels and overloads.

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In'T Tips & Topics For Your Small Business

by Mike Buonaccorso

Parody update.

Copyright owners cannot ban parodies of their songs, the Supreme Court ruled recently in the case involving rap group 2 Live Crew's version of *Oh, Pretty Woman*, originally recorded by Roy Orbison in 1964. The court, in a unanimous ruling that was a victory for the rappers, said copyright owners do not have an absolute right to stop others from poking fun at their words and music. "Like less ostensibly humorous forms of criticism, parody can provide social benefit, by shedding light on an earlier work, and, in the process, creating a new one, " Justice David H. Souter wrote for the court. "We thus line up with the courts that have held that parody, like other comment or criticism, may claim fair use of a copyright work. "

Power Mixer

Large mixing consoles can come in mighty handy when the situation calls for lots of microphones and several different mixes. But what about those applications when the needs are much more basic? Introducing the MM-6 PowerCard from ASHLY. Just plug this input option into any of ASHLY's new amplifiers and you've got all the power the job requires without the extra complication and cost of a separate mixer.

The MM-6 has separate controls for each line level channel, allowing for the connection of two stereo sources or four monaural ones. Phantom power is provided for condenser microphones, and there are even patch points on each channel for the connection of an equalizer or any other signal processing device. Combine all this flexibility with any of ASHLY's latest amplifier models, and you have a *truly powerful* powered mixer! Sometimes the best solutions come in small packages.

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ASHLY

Whoops... New DJ Opportunity

A new breeding ground of DJ opportunities is establishing itself in over 2,000 "gentlemen's clubs " in the US and Canada. Past images of smoke-filled "dives " has evolved into highly technical sound and lighting operations. The story is Tag Team's "Whoops there it is! " supposedly resulted from ad libbing DJs at work in an Atlanta spot. E.D. Publications has released their 1994/95 directory listing state by state locations and descriptions of these potential employment sites. The cost is $23. To order call 813-726-3592.

Is your dad home?

If you use your home phone for business, current tax law allows *only* long distance calls as a business expense, not a proportion of use, as many believe. However, optional services are deductible with the same proportion formula. These services include things like call forwarding or extra directory listings. But since in most cases the phone company will not allow advertising without a business line, it makes more sense if you cannot have a dedicated business line and a personal line to have *only* a business line.

Litmus Test #5: Right to quit

An employee can quit his or her job at any time without incurring liability. An independent contractor usually agrees to complete a specific job and is responsible for its satisfactory completion, or is legally obligated to make good for failure to complete it. Try to apply this one to your operation from either side of the issue.

Turn hat–stop balding

A new study released at a recent scalpotologists' convention indicates wearing baseball caps backwards causes premature baldness. The study goes on to explain the constant backward pulling on the hair roots activates a reaction that in its mildest affliction will recede the hairline up to 78.2% faster than genetic causes.

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8 CAN'T GET ENOUGH OF YOUR LOVE • TAYLOR DAYNE
9 BAD BOYS • INNER CIRCLE
10 ROAM • B-52's
11 SHOW ME LOVE • ROBIN S.
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13 WILL YOU BE THERE (FREE WILLY) • MICHAEL JACKSON
14 THE WAY YOU DO THE THINGS YOU DO • UB40
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Punch It!

Keypad among finer points of Hosa-Pro's dual CDPs

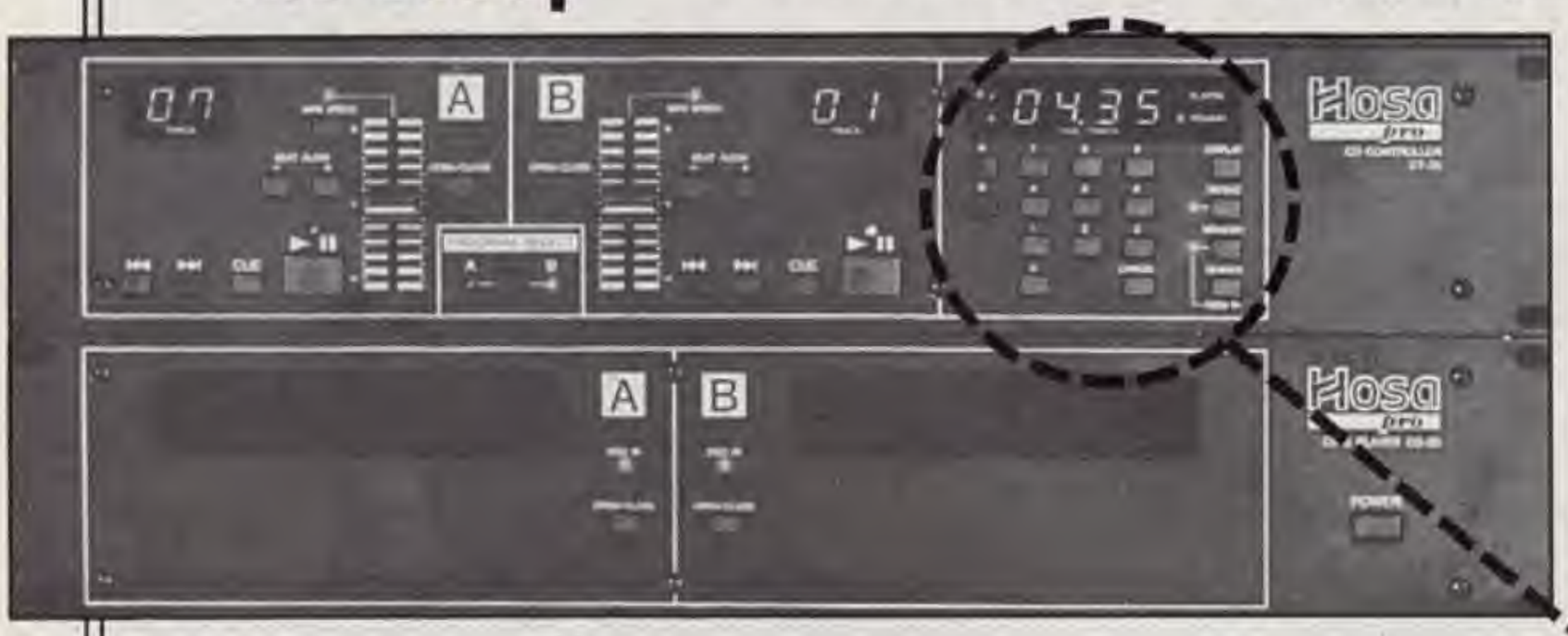
By Robert Lindquist

The Scoop

Right when it appeared Denon, Stanton–Vestax and Gemini had a lock on the Pro DJ Dual CD market, Hosa has come along and shouldered their way in line with the CD–30, an extremely competent and versatile doubledecker.

Aside from being established as a major supplier of industrial strength cables and connectors, the name Hosa, may be foreign to most DJs. No wonder. The Japanese-based corporation has been distributing sound reinforcement gear in the United States for some time, but has never actually bagged a product of their own. Since the introduction of Numark's CD–6020 three years ago, Hosa has had a keen eye trained on the American DJ industry, patiently waiting for niche to leap into.

As the popularity of dual CD players has grown, Hosa has been working overtime to develop a modular line of DJ equipment and get it to market before the parade passed by. The first fruits are ripe and ready as Hosa–Pro introduces the



CD–30/CT–30 Dual Well Professional CD Player with controller ($1,290).

In addition to the Hosa–Pro CD–30 player and CT–30 controller, the Hosa–Pro line includes the DJ–30 digital sampling mixer and KM–30 karaoke mic mixer. The CD–30 is also available as the CG–30 which includes karaoke graphics outputs ($1,490). In developing a pro dual CD player, the company policy has been "let's build the best sounding player we can, then we'll look at the features."

Out of the box

The design criteria for Hosa–Pro's dual CDs mandated that the units share the traditional dual CD style with roots that ran back to early Numark units. This format dictates there be two modules: a transport unit, which houses the drives for the CDs, and the controller, which facilitates the stopping, starting, cueing and programming of the drives. For the most part, the transport of Hosa–Pro's CD–30 differs little from that of a similarly priced Denon, Gemini, or Stanton–Vestax player (for more on these units, see MB #17, Dec./Jan.). The controllers are where each manufacturer gets a chance to establish its own identity.

Given our lack of familiarity with the design and construction of Hosa–Pro sound products, a look inside the unit prior to hook up was mandatory. A few screwdriver twists is all it takes to pop the cover off the transport unit. Inside, we noted the layout is clean and, to some extent, user–serviceable. According to Hosa–Pro, this was no accident. With the company's claim to building components that deliver the best possible sound quality, a high priority was put on keeping the signal path as short as possible. The electronics are mounted mid–ship flanked on each side by a CD transport. The design should prove reliable on the road. In addition, the simplicity of the modular design and placement of the motherboard will allow owners to replace ROM (read only memory) ships as upgrades become available.

The transport and controller are standard 19-inch rack width, and occupy two rack spaces. Communication between the units is by way of a single heavy–duty SCSI–type computer cable with thumb screws to maintain positive contact at both ends.

Controls

The asymmetrical Hosa–Pro CT–30 controller, which is standard issue with both the CG–30 (karaoke) and CD–30 transports, features the essential buttons and sliders with clear markings to reduce operator error and shorten the learning curve. The faceplate is divided into four separate areas with a dedicated set of master controls for each transport: a highly useful key pad assignable to either deck and a "program select" button that creates some new alternatives in how the signal is sent to the mixer.

The dual master control sets include light–touch buttons for cueing, track selection, fast forward and reverse and precise beat alignment (a.k.a. "pitch bend" on Denon units). A vertical slider with a disable button provides up to 10 percent up or down variance in pitch.

Track selection is displayed by way of easy to read lighted displays. Time (elapsed and remaining) is shown on a single display positioned over the keypad. An "A/B" button with red indicator

lights is used to choose which unit time is shown for.

Along with being used to display time for each transport, this display is also essential when used with the keypad to program a set of up to nine tunes.

Cueing

The first question (which is actually a two–parter) most DJs ask when introduced to a new CDP is "How tight and how fast does it cue?" This is a very valid concern as those who ask this question are usually shopping for their first pro DJ deck, and are often comparing them to consumer level players they have been using. Factually speaking, the speed, accuracy and reliability of all pro DJ CDPs, regardless of brand, far exceeds the economy–priced players which are designed to be connected to a home stereo and left there.

So with respect to cueing, Hosa–Pro's CD–30 is on par with competitive units. Using the advance and retreat buttons, we selected tracks randomly to see how fast it took to establish a cue point. Oddly, it was noticeably faster moving to a higher track number than going backward. The cue points were all tight and accurate. Unlike the Denon and Stanton–Vestax players which cue precisely to the beginning of the first trace of audio, this unit cues to the time–code information on the disc. To compensate for the fact the time–code information may not show the actual audio starting point, Hosa–Pro has blessed this unit with a sophisticated cueing capability that facilitates razor–sharp cueing. While in the pause mode, simply press either the plus or minus beat align buttons to find your exact cue point moving frame–by–frame. Note that although the machine allows for frame accurate cueing, the display is accurate to seconds, not frames.

In addition, a "cue" button for each drive makes it possible to select a specific cue point to return to at will.

Keypad

The best feature of the CT–30 controller is the random access keypad. Whereas some units require pushing a button to advance

Continued on 24 →

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Wedding pros share their best Nightmares & Historic Affairs

When wedding professionals get together, shop talk turns into a page from *Nightmares & Historic Affairs*. Steve Wozniak, of A Sound Investment, Los Altos, Calif., sent us the following gems supplied by DJs, photographers, wedding coordinators and others who attended a recent meeting of NACE (National Associates of Catering Executives).

Submitted by Steve Wozniak

• An off-premise caterer setup at the prescribed picnic area for 400 corporate employees and guests only to learn the people had been bussed to the wrong location! The famished guests ended up with carry-out pizza and wings. The caterer (who was paid in advance) donated the prepared picnic feast to a food mission. The corporation admitted the mistake of providing incorrect information to the bus company.

• A hotel catering director was forced to close the banquet room in the middle of a wedding reception. During the cake cutting the traditional "cake in your face" expanded to a food fight between the bridal party and guests! The hotel's contract prohibits such wild activity, so no money was refunded to the couple.

• A wedding book publisher told of an outdoor wedding reception where the wedding cake attracted a swarm of bees. While attempting to record the cake cutting, the swarm attacked the videographer who dove into the swimming pool, ruining his gear, soaking the cake and completely drenching the bride and groom!

• A DJ relayed when the limo failed to show to transport the bride and groom from their ceremony to the reception site. The DJ informed the guests of the problem and then saved the day by arranging for the country club to have champagne waiting outdoors when the newlyweds finally arrived. He entertained an extra two hours at no cost.

• A hotel catering director told of a wedding reception without the wedding! Though the wedding was called off two days prior to the event, many of the guests had not received word and showed up for the day. The priest informed the guests that the wedding was off, but they were still invited to attend a luncheon at the hotel. The hotel staff was instructed to be extra sensitive to the scorned bride-not-to-be and her family, who hosted the event! The DJ was careful to avoid playing inappropriate songs such as his first request from a guest for the Righteous Brothers' "You've Lost That Loving Feeling."

• A photographer relived the moment when, while at a church taking pictures of a bride, she stopped in the middle of the aisle and screamed, "I'm not going to marry this SOB because he slept with my maid of honor last night!" She threw her bouquet of flowers up in the air and ran out of the church.

• A DJ was entertaining a wedding reception when the 14-year-old son of the bride got into a fight with the groom. The son went to the hospital emergency room, the police escorted the groom to jail for assault and battery charges, and the bride remained at the reception for the final two hours while the music played on!

Hey! We all make mistakes and we all encounter unpredictable situations! When a great gig turns bad or when a bad gig turns good, let us know -

Write:

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Punch It! *Cont'd from page 21*

forward track–by–track, the keypad on the CT–30 allows for instantaneous numeric selection. If you want to track 12 on the CD in transport (B), just press B,1,2, play. If you want to program a set of up to nine songs using the discs loaded in transports (A) and (B), select the tracks and store in memory. New tracks can be entered or removed from memory "on–the–fly" while the unit is playing, however, removing a disc erases the memory.

Road trip

Of course, the real test of any piece of pro CD gear is how well it performs when there's a crowd on the dance floor. During our on-location test, the CD–30/CT–30 combination performed flawlessly. We encountered no problems with skipping. Cueing was consistently right on. At no time was it necessary to use the beat align controls to tweak the cueing. Good beat mixes are easily obtainable using the pitch control with the beat align buttons. The oversized pause/play buttons are easy to locate, however, it would be a nice touch to see the "gray–on–gray" faceplate color scheme broken up with a little more color. Having a single-time display for both transports seemed a little awkward at first. Once we got use to making track selections via the keypad, however, placement above the pad became very useful. Using the keypad whenever possible makes for fast, efficient operation and having the display above the keys is logical and practical.

Conclusions

Choosing a dual CD player as the primary music source for your DJ (and/or karaoke) operation requires a significant amount of homework. With Hosa–Pro joining the pack, there are four makes of dual CDPs, and countless single players, for professional DJ use. Even with all these choices, feature for feature, the area of overlap is small. Before you make your final choice, get your hands on each unit and decide which one you think best fits your style. Make sure you ask about reliability and service. Here in the digital age, a dual transport CDP is as essential as a Technics 1200 turntable was a decade ago. Just as it was then, if your music source stops spinning, so do you. Make your purchase from a dealer you know will back it up with service. Finally, bring price into the equation and you should have all the facts you need to select a CDP which will enhance your own performing creativity and talent.

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Stanton Electronics is known the world over as the leading name in phono cartridges specifically designed for DJ applications. Now Stanton-Vestax brings you a complete line of professional DJ mixers, as well as double CD players and digital sampling effects unit, all offering the features and performance you have come to rely on from the name Stanton.

PMC 610

The PMC 610 is a full-size 19" rack mountable mixer with inputs for two turntables, two mics and four inputs for CD, tape and other stereo sources. Pushbutton "Transformer" controls let you perform this popular mixing effect with finger-tip ease. The 610's low 2-1/2" profile and sturdy all-steel chassis make it ideal for mobile DJ use. The sliding crossfader is user replaceable and there is a five-band graphic equalizer for custom sound tailoring.

PMC 625

For serious DJ's, the PMC 625 features inputs for three turntables, effects send and receive channels and trim controls on each input. There's also Transformer controls, two-band mic EQ, user-replaceable crossfader and a left/right balance control for the main output. A high-gain monitor output provides ample amplification for use with a wide range of headphones. The unit's rugged all-steel rack mountable chassis make it perfect for mobile and club use.

PMC 900

The PMC 900 borrows its looks and features from recording studio mixing consoles. Each of the 900's four input channels can be assigned to a turntable or two separate stereo line sources. The unit also features LED clipping and beat indicators, as well as a separate option peak level meter for balancing an input source level with the main program. All input channels can be assigned to the crossfader and there are pushbutton Transformer controls. Add rotary gain controls, two-band EQ, effects send and receive, mic pan and more and you are ready to tackle any DJ mixing assignment.

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Essential wedding music collections

By Fred Sebastian

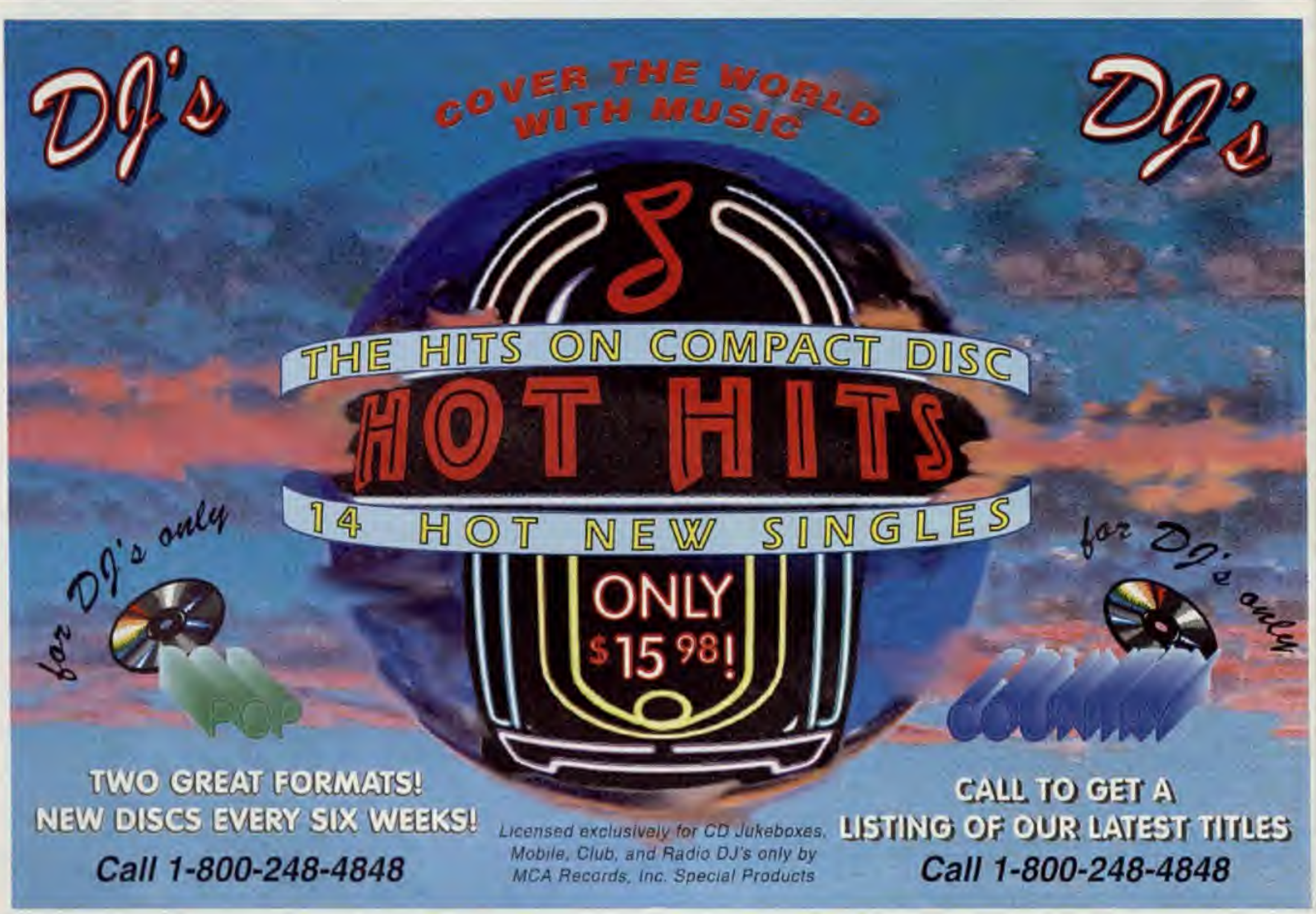
The recent release of numerous "coming of age" movies provides us with an excellent source of music. Here's the hottest....

With Honors

From this film we get Madonna's...*I'll Remember*, The Cult's...*She Sells Sanctuary*, a remake of Tom Jones' *It's Not Unusual*...Belly, the hauntingly beautiful ballad *Your Ghost*...Kirstin Hersh, and songs by Duran Duran, Mudhoney, Candlebox, Pretenders, Lindsey Buckingham, Lyle Lovett, and Grant Lee Buffalo. One dozen tracks total, mostly mid-tempo.

D2: The Mighty Ducks

This upbeat soundtrack is a must for DJS. Tracks include: *We Will Rock You* and *We Are The Champions*...Queen, *Rock N' Roll part 2*...Gary Glitter, *Whoomp! There It Is*...Tag Team, *Achy Breaky Heart*...Billy Ray Cyrus, *You Ain't Seen Nothing Yet*...The Poorboys, *Mr. Big Stuff*...Martha Wash, *Rock The Pond*...John Bisaha, *The Zamboni Song*...Gear Daddies and *Shout*...Artist TBD.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Threesome

This promising soundtrack is loaded with hits and rarities. Feature titles include*New Star*...Tears For Fears, Staple Singers'...*I'll Take You There* remade by General Public, *Boom Shak-A-Lak*...Apache Indian, *Bizarre Love Triangle*...New Order, *Dancing Barefoot*...U2, *Like a Virgin*...Teenage Fanclub and tracks from Bryan Ferry, Duran Duran, Jellyfish, The The, Brad, and Human Sexual Response.

The Crow

Dedicated to actor Brandon Lee who perished during filming, the music is a mix of new or unreleased Rock and Alternative. Top titles are: B*urn*...The Cure, *Golgotha Tenement Blues*...Machines Of Loving Grace, *Big Empty*...Stone Temple Pilots, *Dead Souls* ...Nine Inch Nails, Dar*kness*...Rage Against The Machine, *Color Me Once*...Violent Femmes, *Ghostrider*...Rollins Band, *Milktoast*...Helmet, *The Badge*...Pantera. My Life With The Thrill Kill Kult and Medicine also perform in the film.

Wanna have an island party?

Here are some albums, new and old, that will make a great Island Party.

Reggae Pops	Sun Jammin' #1
Raggae Heat, Reggae Beat	Cool Runnings soundtrack
Merenguisimo	Merengue Caliente
Noche Caliente	Various Lambada
Jammin' (classic Reggae)	Grooveyare (classic Reggae)
Best of World Music Volume 1	Gipsy Kings...self titled album & mosaique
Gloria Estefan	Mi Tierra (album)
Strunz & Farah	Americas
	Hot Hot Soca

Above The Rim

This soundtrack serves up new music by several major players and "might...be's" in Hip-Hop, Rap and R&B. Tracks include: *Anything*...SWV, *Part Time Lover*...H–Town, *Big Pimpin'*...Tha Dogg Pound (with Snoop Doggy Dogg), Didn*'t Mean To Turn You On*...2nd II None, *Regulate*...Nat Dogg & Warren G., and others.

Four Weddings And A Funeral

This soundtrack features The Right Time (To Fall In Love)...I To I and remakes of *Love Is All Around* (The Troggs)...Wet Wet Wet, Cha*pel Of Love* and *Crocodile Rock*...Elton John, *Smoke Gets In Your Eyes*...Nu Colours, and Tammy Wynette's *Stand ByYour Man.*

Flash backs into the '70s and '80s

While soundtracks reignite the popularity of songs past, these compilations definitely fuel the fire. Some of these gems have not been available on CD until now. →

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Soul Train Hall Of Fame... 20th Anniversary box set.

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Richard Blade's Flashback Favorites Volume 2 and 3

Named after Blade's program on KROQ in L.A., **FlashBack Favorites Volume 2** serves up *This Beat Goes On* and *Switching To Glide*...The Kings, *China*...Red Rockers, *Cashflow*...Leisure Process, *Don't Try To Stop It* (extended club mix)...Roman Holiday, as well as Our *House*...Madness, *Ant Music*...Adam Ant. *Shy Boy* (12–inch version)...Bananarama, *White Lines (Don't Do It)*, and others.

Volume 3 contains (the long awaited on domestic CD) extended version of Tainted Love */Where Did Our Love Go*...Soft Cell, and the CD debut of *She Talks In Stereo*...Gary Myrick, *AEIOU Sometimes Y*...Ebn–Ozn, *Chamber Of Hellos*...Wire Train, *Numbers With Wings*...The Bongos, *Clean Clean*...the Buggles, *Don't Tell Me*...Blancmange, and more. 12 tracks on each disc. Watch for Volume 4 due out soon!

The Rock Of The 80's Volumes 10, 11, and 12.

A fine addition to the series, **Rock Of The 80's Volume 10** includes: Veronica...Elvis Costello, *Breakout*...Swing Out Sister, *Freedom Of Choice*...Devo, *Live My Life*...Boy George, *Shattered Dreams*...Johnny Hates Jazz, *Waiting For A Star To Fall*...Boy Meets Girl, *Valotte*...Julian Lennon, *Something About You*...Level 42, and *Wouldn't It Be Good*...Nik Kershaw.

Rock Of The 80's Volume 11 includes *Puttin' On The Ritz*...Taco, *Axel F*...Harold Faltermeyer, *Funky Town*...Pseudo Echo, *I Wanna Be a Cowboy*...Boys Don't Cry, *Pop Goes The World*...Men Without Hats, *It's My Life*...Talk Talk, *Peter Gunn*...The Art Of Noise, among others.

Rock Of the 80's Volume12 features *Karma Chameleon*...Boy George, *Head Over Heels*...Tears For Fears, *Vacation*...Go Go's, *Games People Play*...Alan Parsons Project, *Dance Hall Days*...Wang Chung, *Deeper & Deeper* (live)... The Fixx, *Perfect Way*...Scritti Politti, *Call Of The West*...Wall Of Voodoo, and *Jane's Getting Serious*...Jon Astley.

Here are more great '80's compilations

- Read The Hits/ Best Of The 80's (recent release, 2 CDs)
- Rock The First Volumes 1-8
- Cosmopolitan Volumes 1-8
- Totally '80s (2 CDs)

Coming soon!:

Sedated In The Eighties Volume 2, The 80's

Video Stars, Volume 2

Cosmopolitan Volume 9.

Living In Oblivion Volume 3

Now out with 19 hits from the 80's. The feature track, never before released on any album is *What Do All The People Know*...The Monroes. Other tracks are: *Cruel Summer*...Bananarama, *Sunglasses At Night*...Corey Hart, *Fascination*...Human League, *Shattered*

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Here and now

Planet Rock...Hits Of The 90's

This is what a party rock CD should be. The word from DJs is "I play every track on it." Artists include: The Cult, Robert Plant, Ugly Kid Joe, The Black Crowes, Living Colour, Scorpions, INXS, Faith No More, Stevie Ray Vaughan, Warrant and Motorhead, among others. 17 tracks in all.

Watch for the release of **Greatest Hits Of The 90's** and **Red Hot Chili Peppers–Unsocked** with extended and alternate mixes from their catalog.

Dancing the night away

Numerous labels specialize in dance music and consistently put out excellent collections. ZYX Music (from Germany) was named Best Dance Label of 1993 and has an extensive collection of various artist dance, techno and house CDs. Unfortunately, not enough of the main stream dance CDs include 12–inch versions.

One of the most popular series on ZYX is **Do It Again** which produced hits like the dance version of *I Will Always Love You* (Whitney Houston)...Sarah Washington, *Because The Night* (Patty Smith)...Co. Ro, *Run To You* (Bryan Adams)...B.A. Zone, *Stand by Me (*Ben E. King)...Jam Tronic, and even *Imagine* (John Lennon)...Unity.

Do It Again Volume 3

This continues the dance beat with *Careless Whisper* (George Michael)...Sarah Washington, *Ain't No Sunshine* (Bill Withers)...Indian Nation, *Losing My Religion* (R.E.M.)...Abigail, *What's Up* (4 Non Blondes)...DJ Miko, *Try Jah Love* (Third World)...P.D.P., and more. All three volumes of **Do It Again**, as well as **The Best Of Do It Again** are two-CD sets with approximately 20 tracks. Most are extended versions, and are true to the originals.

Superdance Plus 4

This 2-CD, 30 tracks set features many 1993 monster hits including:*Show Me Love* (remix) and *Luv 4 Luv*...Robin S., *Mr. Vain*...Culture Beat, *Slave To The Music*...Twenty 4 Seven, *Whoot, There It Is*...95 South, *Happy Nation*...Box Of Laces, *Can't Get Enough Of Your Love, Babe*...Barry White, *Party*...Paris Red, *Faces*...2 Unlimited, *Piece Of My Heart*...Intermission, *Ain't Nothin' To It*...Def Dames Dope. A great mix of proven hits!

Pronto Pronto Volume 2

This brings to the United States strong dance tracks from Italy that, with one exception, are in English. In addition to the club beat this CD features some outstanding vocalists. Tracks include: Your Love...49ers, a dance remake of Meatloaf's *I'd Do Anything For Love*...Jam Tronic, *I Don't Want Your Love*...Ars Nova, *Your Love*...Fargetta, *Dancing Through The Night*...Sharada House Gand, *Listen Up*...F.R. Connection, *4 Your Love*...Co.Ro, *You and Me*...With It Guys Feat. Beverly. Two CDs, 25 tracks in all.

Gay Happening

Here's a two-CD, 25 track set featuring all-time classic dance hits and newer releases from the '90s. Tracks include: *Somebody Else's Guy*...Jocelyn Brown, *You Spin Me Round*...Dead Or Alive, *It's Raining Men*...Weather Girls, *It Feels Like I'm In Love*...Kelly Marie, *Megamix*...Village People, *Lost In Music*...Sister Sledge, *Tainted Love* (short version)...Soft Cell, along with tracks by Marc Almond, Bananarama, Lonnie Gordon, Sharon Redd, Gloria Gaynor, and others.

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Was Is 'N Sex

This set has 24 past hits along with new songs on two CDs with a sexy dance theme. Prime cuts are: *Sex-O-Matic*...the Bar-Kays, *I Wanna Sex You Up*...Color Me Badd, *Hot Sex*...A Tribe Called Quest, *I'm Too Sexy*...Right Said Fred. You get the picture.

93's Deejays Choice

An excellent two-CD, 36 track Canadian release which is non-stop or trackable. The mixing doesn't miss a beat. Here's a sampling: *Stealing The Night*...Direct Input, *You Make Me Feel Good*...J.K., *Show Me Love*...Robin Houd, *Come To Me Now*...Mysia, *You And Me*...With It Guys Feat. Beverly, *This Time*...Face The Bass and many more.

Club Cutz Volume 5

Also from Canada, may provide the next breaking hits. Non-stop or trackable, the 10 tracks are mostly 12-inch or club versions and include: Rockin' To *The Music*...Black Box, *Another Night*...M.C. Sar & The Real McCoy, *Make Me Feel More*...Mozart's Rage, *More Than A Feeling*...I Concept, and another remake of *What's Up* (4 Non Blondes)...Minnesota.

Now 27

Here's a sample of the 38 charted dance, ballads and Rock hits on these two CDs.: *The Sign*...Ace Of Bass, *Things Can Only Get Better*...D:Ream, *Save Our Love*...Eternal, *It's Alright*...East 17, *Sail Away*...Urban Cookie Collective, and *Cornflake Girl*...Tori Amos.

Freestyle's Greatest Beats Volumes 3 and 4

This will rank high among freestyle collectors. Volume 3 includes: *Scars Of Love*...TKA, *Arabian Nights*...Latin Rascals, *Out Of Control*...Corina, *Inside Outside*...Cover Girls, and others. **Volume 4** features: *Boys I've Been Told*...Sa-Fire, *Mirage*...Jellybean with India, *The Name Of The Game*...Dan Hartman, *Mandolay*...Latin Rascals, *Never Let You Go*...Sweet Sensation, and more.

Medleys or Megamixes- Tomaytos or tomaatos?

Whatever you call them, they have long been DJ favorites.

Party Mix

A sure party pleaser with 12 medleys for diverse audiences. It includes: *The Grease Medley*, *Beatles Medley*, *Total Recall Medley*, consisting of contemporary and classic Rock and dance favorites like *Get Ready For This Mix*, *Abba Medley*, *Stevie Wonder Medley*, *Motown Medley*, *Supremes Medley*, and *Back to the Sixties*.

Jive Bunny...It's Party Time

The second release for Jive Bunny won't disappoint you. Titles are: *Can You Party*, *Here We Go Again*, *Keep A Rockin'*, *The Bunny Girls*, *The Roaring Twenties*, *Let's Swing Again*, *Best Of British*, *Still In Love*, *Sounds Like Fun*, and *Crazy Party Mix*.

Tribute Party Mix Volume 2

Though not original artists, these are excellent copies."Reggae Mix" (7-inch edit) includes *Reggae Nights*, *Could You Be Loved*, *Red Red Wine* , *"Reggae Mix," "California Mix," "One Of These Nights"* (extended 12–inch), *"Techno Motown Remix"* (7 and 12–inch), *"Love Mix II"* includes *Love Hurts*, *Baby I Love Your Way*, and *Crimson and Clover*.

Love songs 'till it hurts

With the wedding season in full swing, these releases can load your library with every love song you'll ever get a request for.

Giving You The Rest Of My Life

Featured are 13 contemporary classic wedding favorites including: *I.O.U. Me*...BeBe & CeCe, *Go There With You*...Steven Curtis Chapman, *Friends For Life*...Debby Boone, *To Keep Love Alive*...Out Of The Grey, *No Remedy For Love*...Susan Ashton, and *Wedding Song (There Is Love)*...Noel Paul Stookey.

Lost Without You

Songs for love and marriage: *Lost Without You*...BeBe & CeCe, *For Always*...CeCe Winans, *You Are So Beautiful*...Billy Preston, *Here With You*...Margaret Bell, *Let's Stay Together*...Al Green.

Great Wedding Songs

The Vows Go Unbroken...Kenny Rogers, *You And I*...Eddie Rabbitt and Crystal Gayle, *A Long And Lasting Love*...Crystal Gayle, *Pleading My Love*...Emmylou Harris, and *True Love*...Kathie Lee Gifford.

Reasons To Believe

Save The Best For Last...Vanessa Williams, *Lady In Red*...Chris DeBurgh, *Hello*...Lionel Richie, *Reason To Believe*...Rod Stewart, *Wonderful Tonight*...Eric Clapton, *Get Her*...Oleta Adams and *Don't Let The Sun Go Down On Me*...Elton John.

Kuschelrock Volume 7-Super love songs

Night Calls...Joe Cocker, *I'll be There* (unplugged) Mariah Carey, *My Love*...Paul McCartney & Wings, *Hero*...David Crosby and Phil Collins, *Stairway To Heaven* (remastered)...Led Zeppelin, *To Love Somebody*...Michael Bolton, *Tonight*...George Michael, *The Greatest Love Of All*...George Benson, *Beauty And The Beast*...Celine Dion and Peabo Bryson, *Love Of My Life*...Queen, *What's Up* (piano)...4 Non Blondes, and other superstars like Scorpions, Roxette, Kylie Minogue, Jon Secada, Amy Grant, Gloria Estefan, Soul Asylum and more.

Footstompin' country-

Country Line Dance Greatest Hits

This is a welcome addition. Tracks are danceable original recordings–not dance remixes. Tracks include: *^Love's Got A Hold On You*...Alan Jackson, *In A Week Or Two*...Diamond Rio, *Fast Movin' Train*...Restless Heart, *Cadillac Ranch*...Chris Ledoux and more.

A final note; first mentioned in Ron Burt's Country column (MB #19–April/May), the response from DJs about **Honky Tonk Hits Volumes 1–3**, featuring dance versions of country music has been excellent!

Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.

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Now, by adding Denon's RC-35 Controller and a second DN-1000F, you can get *everything* the "2000" has, whenever you're ready. When you consider Denon's performance, flexibility and value, you can see that the advantages really add up.

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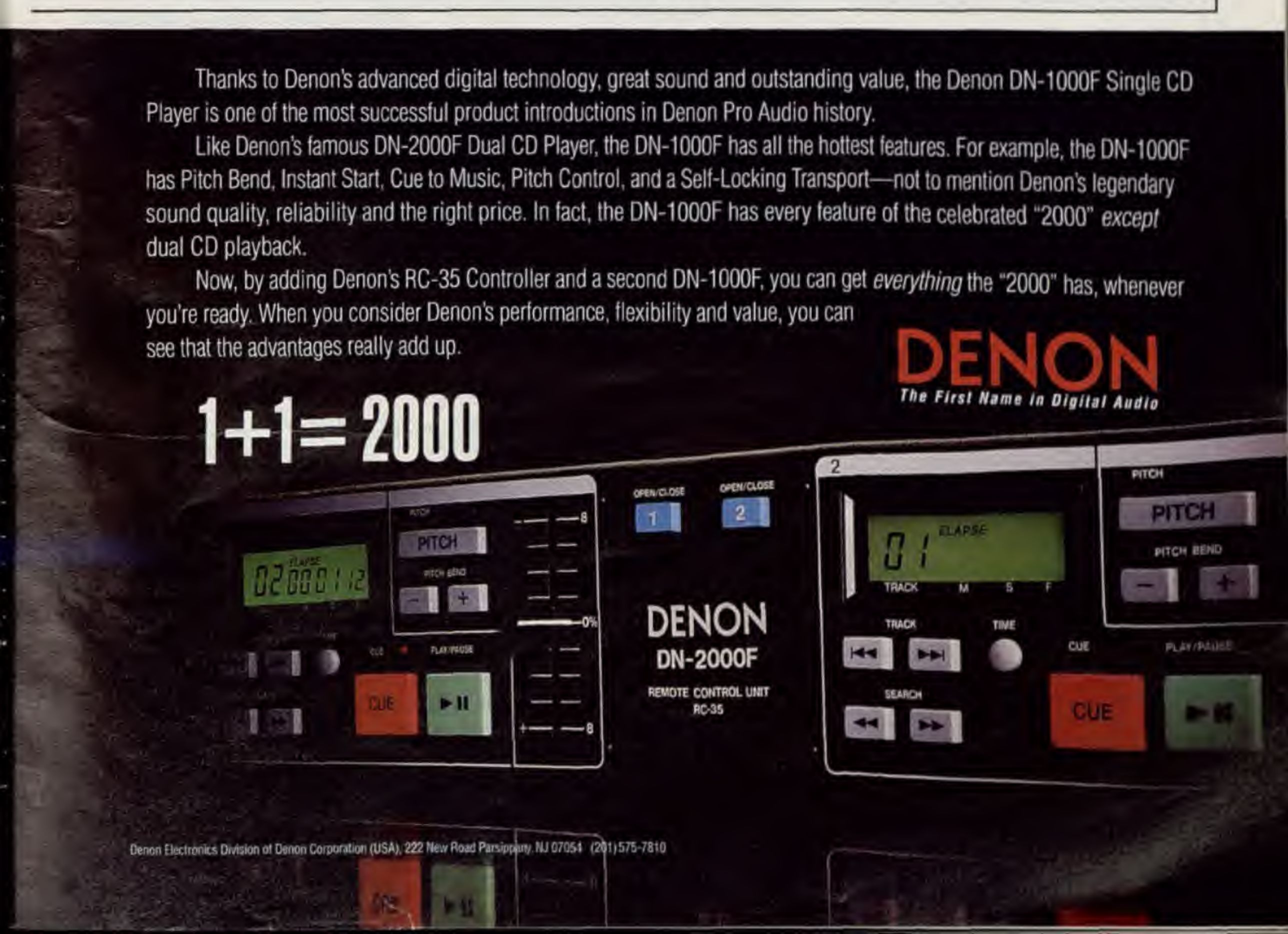

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Wedding refresher course

By Jay Maxwell

A DJ who won't do weddings is like a maid who won't do windows. Both are missing out on an opportunity to expand their services and enhance their profits.

Weddings are an excellent way to get more business! Someone just engaged and planning their own reception is at every reception. Even during recessive times, when company parties and bars are cutting entertainment, people are still getting married.

So why don't all DJs do weddings? Many DJs decide not to do weddings after one or two blow in their faces. To keep this from happening to you, here's a brief outline of what is expected of a DJ during a "typical" wedding reception.

Act one: The introductions

Begin playing music as soon as the first guests arrive. A blend of light jazz, easy listening, top 40 or country love songs is usually appropriate. Expect an average of thirty to forty minutes between when the first guest walks in and when the bridal party will arrive.

You should know from your pre–reception meeting with the bride and groom whether or not they wish to be introduced as they enter the hall. If so, check to make sure everyone who is supposed to be announced is present. You should already have attained a list of names of the bridal party with pronunciations.

Hold the introductions until the room is quiet and you have everybody's attention. A suggested opening is "Good evening ladies and gentlemen and welcome to (name of reception), I'm (your name) and at this time it gives me great pleasure to introduce the parents of the bride, Mr. and Mrs. (name)."

After a brief pause continue by introducing the parents of the groom. Then continue calling the remainder of the bridal party, pausing as each couple enters the room. Next is the maid (not married) or matron (married) of honor and the best man. Then the rest of the bridesmaids and ushers are introduced.

If a flower girl and ring bearer are also part of the party, call them just before introducing the bride and groom. Then with dynamic enthusiasm ask everyone to stand and congratulate the new bride and groom, Mr. and Mrs. (name) (or however they want to be introduced).

Act two: Cut the cake

Most couples cut their wedding cake right after the meal. If a meal is not served, they will usually cut the cake 10 to 30 minutes after they arrive. Whenever they decide to cut their cake, it is the DJ's job to get everyone's attention and announce it.

Act three: First dance

Now it's time for the bride and groom's first dance. This again requires getting the guests attention and an enthusiastic lead-in such as "Let's have a nice round of applause as (however they want to be introduced) have their first dance together as husband and wife."

Many couples like to dance together during the entire first song. However, some couples request their parents— the bride's father joining her and the groom's mother joining him—to join them halfway through the first dance.

Next, you will announce any special dances like the bride and father and the groom and mother dances, followed by the bride dancing with the groom's father and the groom dancing with the bride's mother. Upon completion of the "formal" dances, go right into your first dance set and get the party going.

Maxwell's picks for this summer's most requested bridal dance songs

#	Artist	Title
1.	Celine Dion	The Power Of Love
2.	John Michael Montgomery	I Swear
3.	Bryan Adams/Rod Stewart/Sting	All For Love
4.	Rod Stewart	Have I Told You Lately
5.	Bryan Adams	Everything I Do
6.	George Strait	I Cross My Heart
7.	Richard Marx	Now And Forever
8.	Peabo Bryson/Regina Bell	A Whole New World
9.	All- 4 -One	So Much In Love
10.	John Michael Montgomery	I Love The Way You Love Me
11.	Michael Bolton	Completely
12.	Wynonna	Only Love
13.	Vanessa Williams	Save The Best For Last

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Garter and bouquet

Request the single ladies come to the dance floor for the tossing of the bouquet. To get everyone involved, after the bride, single ladies, and the photographer are ready, announce, "This calls for a little audience participation, so let's all help with the countdown...5, 4, 3, 2, 1!" Congratulate the lady who caught the bouquet. Now the bride has a seat so the groom can remove her garter.

With "The Stripper" ("Legs" by ZZ Top is also good) as the background song, the garter is removed. Then all the single gentlemen are called forward as the groom throws the garter. Finally, have the lady who caught the bouquet sit down while the man that caught the garter puts it on her leg. If either party is a child, have the maid or matron of honor or the best man stand in for this part. Restart the music with a ballad so the people who caught the bouquet and garter can dance.

Your final "official" act as the DJ/Master of Ceremonies will be to thank all family and guests for coming to the reception as you announce the departure of the bride and groom. And that's it, easy money right! Better than doing windows.

Weddings are an excellent way to get more business! Someone just engaged and planning their own reception is at every reception.

Toasts

At some point during the evening, the best man and possibly others will want to toast the bride and groom. These toasts are typically done prior to the meal or after the cake cutting, so check with your client for a preference. Before announcing the toast, always check that the toaster is ready and the guests have something to toast with!

Regional variations

How wedding receptions are conducted varies regionally. If you are not totally sure how to facilitate a reception in your area, talk with a local wedding photographer. For more information on DJing weddings, I recommend you pick-up a copy of Spinnin' 2000, by Robert Lindquist and Dennis Hampson. It contains a step-by-step guide on doing weddings, along with tips on pre-planning with the bride and groom. (Available through Spinnin' Pro DJ Products, P.O. Box 5, East Rochester, N.Y. 14445 - $19.95 +$3 s/h).

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.

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Shootin' from the hip

When the audience yells YEEEEE-HAAAAaaaa! Get ready for Hillbilly Rick!.

By Mike Erb

Rick Meyer has a simple prescription for the stress and negativity that pervades life in the '90s and it all begins with a big YEEEEEEEEEEEEEE-HAAAAAAaaaa! Better known as Hillbilly Rick, Meyer owns **Yee Haa Country Music Dance Services** in Haubstadt, In. His specialty is Country and he believes the successful DJ of the future will interact with the audience not only as a DJ/host, but also as a dancer, friend and all around entertainer.

A long-time fan of Country, Meyer says modern Country music and Country dancing offer the positive image that people are looking for. Country has gotten away from the "my wife left me, I'm dying, crying and drunk" and has become fun and up-tempo.

Meyer's involvement with Country dancing began in the mid-80's when Country music began catching mainstream attention. Meyers was one of the first to jump on the bandwagon. With the current explosion in the popularity of Country music and Country dancing, demand for his talents is at an all-time high. He explains, "A lot of DJs have not yet learned what songs to play for particular dances (see sidebar). Many also don't understand beats per minute (BPM) and that different dances can be done to more than just one song." His advanced knowledge in these areas keep his schedule filled six nights a week.

Meyer started increasing the mobile aspect of his business about the same time country dance clubs began getting more popular (about three years ago). "The clubs would hire us to go in and help to teach dances. Then we'd start picking the music to go along with it. Eventually we did it all ourselves," Meyer says.

He runs three systems and has four people working with him. Meyer explains, "The people who work for me are dancers and instructors themselves. We interact with our guests more than most DJs (in his area). We get right out on the dancefloor and get involved with the guests."

Meyer loves his work and loves people. He has taught as many as 900 people at one time how to do a Country line dance and once hosted a dance with 2,500 people present, which was broadcast live on TV. He also has become very active in fundraising. "We're trying to find a national

Hillbilly Rick suggests using a remote control CD player to start and stop the music when teaching a dance from the dance floor. When using two or more CD players with wireless remote control, tape a small cardboard flap that can flip down over the sensor on each unit. Once a unit has been started via the remote, flip down the flap and that unit so you can start the next player without re-starting the first.

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organization that would go with us to Atlanta, Nashville, Knoxville, etc. and help organize the local dance clubs in each area for the purpose of raising funds for the sponsoring organization. In conjunction with this, we'd like to bring in someone like a Clay Walker, or a Faith Hill and do a concert with line dancing going on simultaneously on the stadium floor." Meyer projects that through the fund-raisers that are already planned for 1994, he'll help organizations raise over $200,000, for which he'll receive no compensation.

In addition to Yee Haa, Meyer owns and operates a campground and miniature golf course in Haubstadt, Ind., which is just outside Evansville.

Hillbilly Rick's Country Dance Picks

GOD BLESS TEXAS	Little Texas	130
CHATAHOOCHEE	Alan Jackson	175
TRASHY WOMEN	Confederate Railroad	143
BOOT SCOOTIN' BOOGIE	Brooks & Dunn	130
FUNKY COWBOY	Ronnie McDowell	120
BLUE ROSE IS	Pam Tillis	106
FAST AS YOU	Dwight Yoakam	126
INDIAN OUTLAW	Tim McGraw	110
IF BUBBA CAN DANCE	Shenandoah	133
HONKY TONK CROWD	Rick Trevino	150
NO DOUBT ABOUT IT	Neal McCoy	70
MY LOVE (CHA CHA)	Little Texas	96
DREAM ON TEXAS LADIES	John Michael Montgomery	M
WHOOMP! THERE IT IS	Tag Team	130
DOUBLE DUTCH BUS	Frankie Smith	120

The area's population is around 300,000. He bought the campground 12 years ago out of an interest in promoting better mental and physical health. "I got interested in becoming more healthy and active. I also started looking for things to do to get other people back into a healthier lifestyle. I believe people are tired of hearing about all the negative things that are going on in the world and are ready for something positive."

As to the future of country line dancing, Meyer is very optimistic. "This is part of a changing lifestyle. People are saying they've had enough bad news. When they get involved in country dancing, it helps them forget the bad things plus they're getting exercise and having a good time. Country music is just beginning to explode nationwide and that growth is occurring exponentially."

FYI

Tracking down BPMs:

Disc Jockeys who are interested in country dance music will be glad to know that an invaluable resource is now available. The first of its kind, "Country Dance in the '90s - A Guide to Country Dance and Music for the Mobile DJ" is a manual geared to DJs who want information about country music and country line dancing. In it you will find a song catalog including hundreds of contemporary country dance songs.

The most important feature of the song catalog is that it lists the BPMs in addition to the song artist and title. The BPM listing is invaluable in determining what song to play for each type of dance. In addition, there is an extensive description of 40 country dances including complete instructions for each and a suggested BPM range for each country dance. Also a description of various dance steps will be included.

The manual also covers how to setup fund-raisers, how to tie into local dance groups, tips for interaction with the crowd, equipment suggestions and much more. The manual is being introduced at a special introductory price of $24.95. A low cost, semi-annual update service is also available. To obtain more information write to Country Dance in the '90s, PO Box 6770, Ithaca, N.Y. 14851-6770.

Dance List

Max Perry has a set of books that list the name of the dance, show the steps and give you a selection of songs to play for each dance. Really handy to have if you want to stay on top of the country dance scene. (606-283-9972)

Dance Lines

To read about the hard core fundamentalists of country line dance track down a copy of Country Dance Lines, Drawer 139 Woodacre, Calif. 94973. 415-488-0154. Their 1994 directory is still available for just $3 and includes country dance instructor listings, competition rules, step descriptions, and a CD review index.

Dance Hits

Stay on top of the latest country releases with CDX and Hot Hits Country. Hot Hits (800•248•4848) features established air-play hits while CDX (615•321•0800) often has the hits *before* they're hits, which allows you to introduce new songs to your audience.

Liberty Records has released three volumes of "Floor Fillin', Two Steppin'" Honky Tonk Hits featuring radio cuts and dance versions of many of the label's hottest country hits. (800•778•7007)

Confessions of a Country dance instructor

As a member of the National Teachers Association of Country Dancers, Rick Meyer has learned a great deal over the years. According to Meyer, one of the most important principles a DJ must learn to be successful in the country dance arena, is that of BPM. It is essential that each type of dance be matched with a song that has the appropriate BPM. "I was an aerobics instructor before I got real involved with country dancing, that's where I learned about beats per minute. As I started bringing my knowledge of BPM into country dancing, I soon realized how important it was to match the correct song to the right dance. This made it easier for people to dance a particular kind of dance, such as the "Cowboy Boogie" to an unfamiliar song, as long as the BPM are similar."

For DJ's interested in learning more about country line dancing, Meyer suggests the following. "Initially what a DJ needs to do is find out what dances people are doing in their particular geographic region and find one song for each dance. Then find out the time signature and beats per minute range for each dance. With this knowledge a DJ can select other songs with the same characteristics for each particular dance. The DJ must remember that 50 percent or more of the people dancing are relative beginners. For this reason, it is important most of the songs you play have a very strong and distinct beat. For example, *Achy Breaky Heart* is an awesome song because it has such a distinct beat. Most line dances have 32 steps to them which might correlate to 32 beats. The *Achy Breaky* is about 120-125 beats per minute. As people are going through the dance steps, they are following the beat of the music and if a beginner can't hear the beat, it is easy for them to get mixed up. Some songs don't have that strong beat. *Boomerang Love* by Jimmy Buffett is a pretty "Cha-Cha." So is *Neon Moon*. But *Boomerang Love* does not have as distinctive a beat, so beginners have a harder time dancing to it. The secret is to work with the beginners, get them started and make them feel comfortable."

Meyer points out that it is advantageous for the DJ to also be the instructor. If you are interested in learning country line dancing, Meyer suggests you visit a country dance club in your area. Many have dance instruction nights. Meyer adds it is extremely important to learn the dances that are being done in your particular area. He discourages buying the instructional video tapes because that's not how the dances are done in every area. Meyer feels it is very important to nurture the beginning country dancer. It is important to get them in structured, beginner classes where they're dancing all night. If beginners try doing more advanced steps before they are ready it will discourage them and they may end up quitting.

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Remix Rave

The mix for summer!

by Shawn Miller

Summer has arrived! Time for outdoor gigs and new summer releases. Here's a seasonal situation you're sure to encounter if you spin during audience partici pation segments at summer picnics, weddings, etc.) What to play during the goings-on? Regular tracks can be tough to talk over. To keep the excitement level up without overpowering your audience, try…

Beat tracks!

Beat tracks are the most familiar part of a song with all the vocals removed. You can talk over the music and not be drowned out. They are available on vinyl or CD. Most beat tracks run from two to four minutes and can be beat mixed to other beat tracks or right into your next track. They also may be used to segue into another song, using the three-minute beat track to increase your BPM or add a new flavor to the mix. An example of an issue would be the ***Ultimix Rhythm & Scratch Tracks #1*** and ***#2***. *Issue #1* (vinyl only) contains 10 seven minute loops with vocal intros. Famous tracks include beats from *It Takes 2* - Rob Base, *Gonna Make You Sweat* - C&C Music Factory, *The Power* - Snap, *Groove Is In The Heart* - Deee Lite and many more. The issue also includes 72 samples which have complete breaks between them for easy sampler loading. The samples have been compiled from the most familiar dance tracks (i.e. *Hit Me, Ohh Ohh Baby, Uno Dos Tres Quatro,* etc.) as well as great intro samples from James Brown and many others.

Issue #2, originally released on vinyl (no longer available) and now on CD, follows the same pattern. Each beat runs seven minutes with vocal intros and contains well-known beat tracks from *Good Vibrations* - Marky Mark, *Push It* - Salt N' Pepa, *Funky Drummer* - James Brown, and *Motown Philly* - Boyz II Men to name a few. Also included on this CD are 61 samples like *I've Fallen And I Can't Get Up, Are We On The Air?, Who Can Make You Move*, and many others, including several David Letterman samples. The nice thing about this issue being on CD is even if you don't have a digital sampler or or a sampling mixer, the breaks between cuts are large enough so cueing and playing live work just as well.

If the idea of samples interests you, Turbo Beat's ***Beats, Samples & Battle Cuts*** will do the trick. This CD, contains 200 samples plus beat loops from Paperboy, Cypress Hill and the like! The samples are in eight separate tracks, which make it a little harder to use than the Ultimix issue. The Turbo Beat *Battle Cuts* CD is also available as several vinyl issues.

Wicked Mix releases their issues known as ***Raw Beats*** about every five to seven weeks on wild swirled color vinyl with top 40 and rap tracks. Each beat runs three to four minutes. Tracks include beats from *Gin & Juice* - Snoop Doggy Dogg and *Hey Mr. DJ* - Zhane.

HOT Country Nights

By Ron Burt

It takes some ingenuity to keep the club business hopping in the summer. With the longer, warmer days, people want to be outside. Summer calls for some exciting, and sometimes risque, contests like "Best Chests" (men and women), "Dazzey Duks," (Hot Pants) and "Hot Legs," always attract a crowd. While you might be doing your best to match beats per minute, bar owners are more concerned with beers per minute. When it's hot, it takes tremendous dance sets to make people want to dance more so they'll work up a thirst and make those registers ring.

Stock'n Country

CDX now offers a catalog of every song ever released on their compilation CDs. The CDindeX lists alphabetically by song title over 900 tracks from volumes 1 through 73. These catalogs are great for organizing your CDX volumes and are, for a limited time, just $20 from CDX, P.O. Box 125, Nashville, Tenn. 37202

Speaking of Nashville, the reunion of the original members of Country Music DJ Association (at the recent Country Radio Seminar) was a big success. In conjunction with the reunion, Larry Scott of KWKH, Shreveport,LA was among the inductees into the DJ Hall of Fame. Commemorative plaques of the members are on display in the Magnolia Lobby at the Opryland Hotel Speculation has it the display could be moved to the new Country Music Hall of Fame when the new building, which will be nearly twice the size of the current Music Row location, opens in downtown Nashville.

nce I have been including my InterNet e-mail address, I have found challenging to keep up with the correspondence. I enjoy writing to l the *Mobile Beat* readers. For those of you on InterNet, there are vo great lists you can join to keep you up to date on the latest 12-ch releases. John Avery's DJ TRAX report can be subscribed to at: avery2@pegasus.rutgers.edu. And a hip-hop report from the UK om Karl Hardy can be subscribed to at: hardyk@cs.man.ac.uk. Be re and let them know you heard about them in *Mobile Beat*.

Issue ready for something new?

Ultimix has released their 50th issue special double-CD set (also a five-record set). The issue contains almost two hours of separate tracks and medleys. The most notable is the ***I Love Rock & Roll - The Medley*** which is the most impressive medley collection of rock tracks ever. The mix begins with *I Love Rock & Roll* - Joan Jett & The Blackhearts, then cruises ever-so-gently into *Back In Black* - AC/DC, another transition into *The Stroke* - Billy Squire, a well deserved 32 beat break then a beat mix into *Sweet Home Alabama* - Lynyrd Skynyrd, continuing into *Sweet Emotion* - Aerosmith, *We Will Rock You* - Queen, and finishing with *Jack & Diane* - John Mellencamp, another 32 beat break and a cold end. The entire mix runs almost nine minutes and is guaranteed to have your crowd screaming for more.

Other medleys on this issue include ***The Sounds Of The '70s Medley*** which runs just over 13 minutes and contains tracks like *Brickhouse* - Commodores, *Play That Funky Music* - Wild Cherry, *Best Of My Love* - Emotions and Good Times - *Chic*. The ***1993 FlashBack Medley***, includes tracks from Whitney Houston, Bobby Brown, RuPaul, Culture Beat, 2 Unlimited, Janet Jackson and many more. It runs almost 15 minutes and contains three breaks. Other tracks contained on the issue are *The Sign* - Ace of Base, *A Black Box Medley* (8:46), *ABC/I Want You Back* - The Jackson 5, and many more. The CD contains four bonus tracks not found on the vinyl set.

Previously mentioned in the April/May Issue of Mobile Beat, a new spur service from Hot Tracks called ***The Edge*** is available. This is a two-CD set (no vinyl) with summer hits from the '80s. Each track runs from five to seven minutes, with completely separate tracks, and at least one break for easy exiting. The songs have been left primarily intact for quick crowd familiarity but have been spiced up to excite and keep your crowd moving. Tracks include: *I Want Candy* - Bow Wow Wow, *She Blinded Me With Science* - Thomas Dolby, *Politics Of Dancing* - Reflex, *Rock The Casbah* - Clash, *I Ran* - Flock Of Seagulls, *Talk Talk* - Talk Talk, a seven plus minutes Go-Go's Medley and many more.

Also just released is ***Turbo Rockin' Beat Volume 2*** on vinyl and CD with completely separate tracks and easy intros. The songs have been completely remixed and in some cases heavily edited but the original vocals and music are still there for your crowd to sing along to. Tracks include *Pour Some Sugar On Me* - Def Leppard, *Walk This Way* - Aerosmith, *Jamie's Cryin'* - Van Halen, *Rock & Roll All Night* - Kiss and many more. The CD contains bonus tracks which can be obtained on an additional vinyl issue.

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete, special and back issue catalog free about every five to six weeks. To get on the mailing list call 24 hours a day toll free 1-800-241-MIXX or 404-446-5046 for international customers. For questions or comments on this article you can contact me directly by FAX at 404-446-0747 or internationally through Internet at ShawnM7768@AOL.COM.

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Crowd Pleasers

English Toast

by Bobby Kramarik

The one thing I enjoy most about performing as a disc jockey is the constant learning process. Last summer I had two weddings in a row where I picked up a new trick I now use at all my receptions.

The grooms at both receptions were British. It is British custom for the traditional toasts to be done just after finishing the meal. The best man leads the first toast. From that point on the toasting is handed off, first to the father of the groom, then to the father of the bride, an so on until everyone in attendance has an opportunity to toast the newlyweds.

While this may sound like the perfect recipe for a boring reception, it was quite the opposite, livening up the sometimes dull dinner hour with humorous and tearful memories. Since both weddings had a large number of British guests (who were familiar with the tradition) the response was phenomenal and the toasting lasted almost 30 minutes at both weddings. Then it was on to the first dance.

Will it work in America?

This toasting was received so well, I had to try it out with our average American wedding clients. Our DJs always explained the idea with the bride and groom in our pre-planning meeting. The couple must inform their family and friends about this "new custom," so everyone comes prepared.

Just as the bride and groom are finishing their meal, but before all the guests are done, we briefly explain the procedure, asking the guests to stand and relate a touching or funny memory of the bride or groom, or simply offer best wishes. Even if the best man has already made the traditional toast, we have him start off. Using our wireless microphone, we move through the room to each person who wants to say a few words, until all have an opportunity to toast the bride and groom.

Tips

Certain things help move this along. When we have the best man take the microphone through the crowd it helps break the ice. When it appears there are fewer people interested in speaking, wrap it up with everyone standing and toasting the bridal couple once more with raised glasses. Then move on with your show!

Bob Kramarik owns and operates Bobby K Sound Systems, based in Elmira, NY

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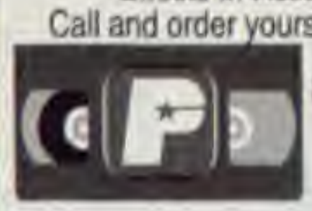

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The Scoop

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The CDJ-500G from Pioneer New Media Technologies (PNT) is the first professional CD player that allows DJs to jog, sample and manipulate CD programming with the hands-on feel of a turntable. In addition, this new player features a built-in CD+G decoder for playing CD-plus-graphics software.

PNT's marketing manager, Scott Fisher, says "With the CDJ-500G, we have developed a unit that performs in the booth and restores the creativity and control DJs had with vinyl. The result is a pro player with advanced features... not just bells and whistles."

The ergonomically designed palm–sized jog dial allows DJs to work a CD similar to vinyl but without the contact that results in wear. A Seamless Loop feature facilitates sampling a musical phrase off a disc to repeat an infinite number of times. Since the player remembers the start point, the operator can return to the original cue point with no dead air whenever the loop is fired.

The large, easy–to–read display includes a bar graph that shows the song's elapsed and remaining playing time.

Other advancements include a Quick Start to eliminate lag between the push of the play button and the actual music. Auto Cue and Manual Cue controls simplify precisely locating a song's beginning and can identify a pre-determined cue respectively. A Cue Point Sampler can sample up to one second of sound and repeat continuously on demand.

A long stroke DJ-standard 100mm slider controls speed and pitch with +/- 10 percent variance, displayed in 0.1 percent increments.

The Master Tempo control locks in the music's pitch even if the tempo is changed, making it possible to vary the beat without altering the pitch of the music.

The suggested retail price of the CDJ-500G is $999. For more information, contact PNT in Long Beach, Calif. at 310•952•2111.

The large, easy–to–read display includes a bar graph that shows the song's elapsed and remaining playing time.

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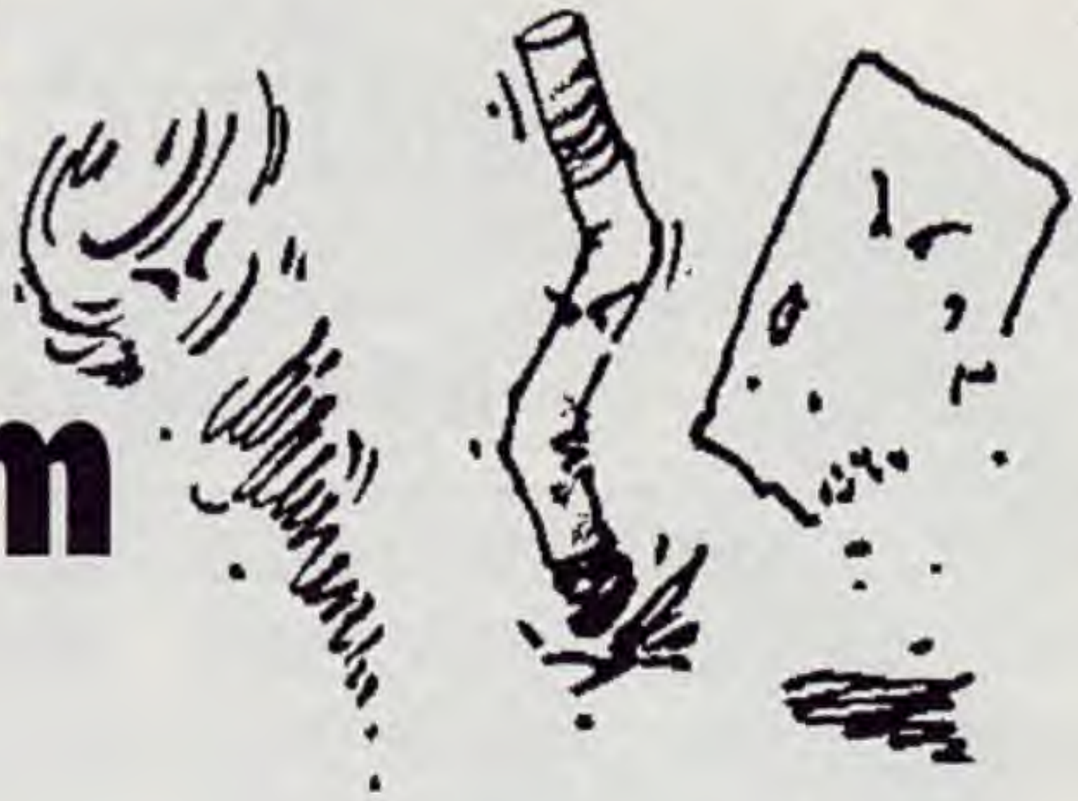


By Henry Collins

Time to get the dust, rust and must out of your system!

Now that you and your appointment book are finally defrosted, it's time for summer madness. If you haven't fired up your system in a while, review these tips before launching your summer tour.

Dust

Dust is the mortal enemy of slider controls. If you have the nasty habit of smoking while spinning, it's time to empty the ashes out of your mixer. The best and safest way to evacuate dust and debris is with compressed "canned" air, available at any graphic arts or electronic parts store. Most cans come with a narrow tube so you can direct the air stream into hard-to-reach places. If you can't remove the sliders, then turn the mixer on its side before spraying. This will help prevent dust from settling back into the slider. Move the slider back and forth while spraying the air to remove dust trapped under the electrical contacts.

Rust

Rust is a poor conductor. To help ensure good electrical contact, remove any rust that may have accumulated on the ends of your cable plugs. One simple solution is to use a fine grade sandpaper (200 grit or better) or emery cloth to remove any rust accumulations. Just twisting the plugs a quarter turn or more while in the jacks can help ensure good electrical contact.

Nicotine

Nicotine (cigarette tars) can damage delicate electronic circuits, such as those found in CD players and digital sampling mixers. Mounting delicate electronics in an equipment rack with exhaust fans and intake air filters will improve matters. If you find your equipment runs hot, even with good ventilation, you may have a paste of nicotine and dust on circuit boards and heat sinks. There are circuit board cleaning products that remove unwanted nicotine buildup. Quitting smoking is the most effective way to keep you and your equipment healthy.

Buzz and hum

Bad grounding causes hum. To track down the source of the hum, start by making sure you're getting clean power from a well-grounded, three-prong wall outlet.

Now connect your components in the usual manner and follow these troubleshooting steps:

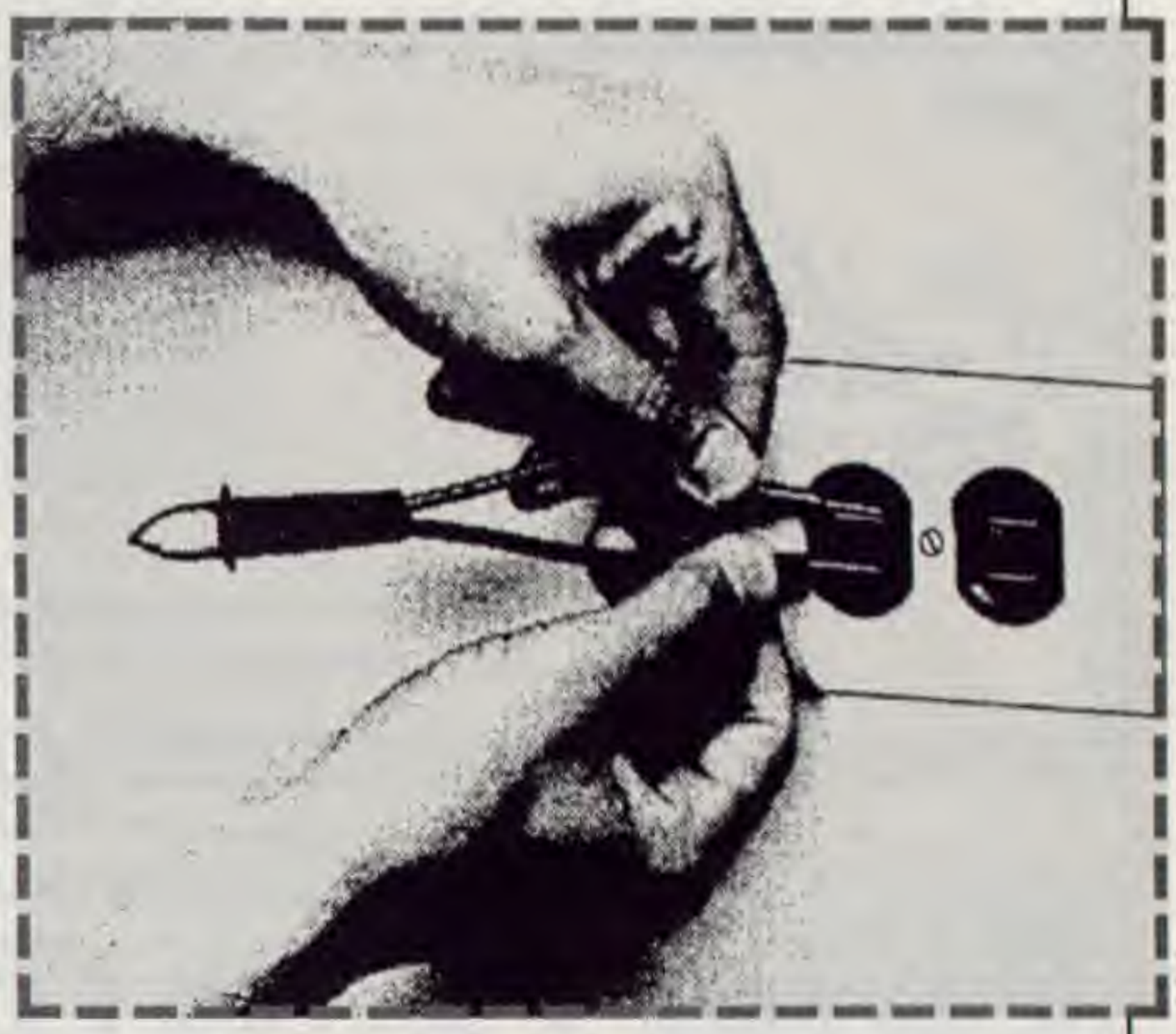
1. Adjust the power amplifier's volume to 50 percent and set the mixer's input level controls to the minimum settings and the master gain to maximum.
2. Set the mixer's input selector to music source (music is not required for this step) and slowly increase the input level while listening for a hum. When you hear hum, leave the input level control at its present setting and select a line input on another channel.
3. Increase the input level until a hum is heard or until the setting matches that of the previous channel. If hum is present in both input channels, there is a ground loop problem (see Tech-Talk). If the hum is only heard in one of the input channels, say a phono source for example, then that input source may not be properly grounded. Using a ground bus can help eliminate hum potential.

On the bus

A ground bus (a.k.a. "ground return") is an electrical ground common to all electronic components in a sound system. By connecting each component to a central ground wire, you can greatly reduce or eliminate hum potential.

You can create a ground bus two ways. If your equipment is not rack–mounted, run a single, 12-gauge stranded wire to the chassis ground of each component. Connect the end of the wire to the plate screw of the AC outlet you intend to use. Crimping "U" shape solderless terminals on the ground wire simplify its connection and removal.

Bad grounding causes hum. To track down the source of the hum, start by making sure you're getting clean power from a well-grounded, three-prong wall outlet.



If your components are mounted in a equipment rack, you can use the metal rack rails as a ground bus. Attach a ground wire from the plate screw of the nearest AC outlet to one of the rack rails. The screws securing the components to the rails should provide a solid connection. If you are not getting a good ground using this method, use a ground bus as described in the previous paragraph.

→

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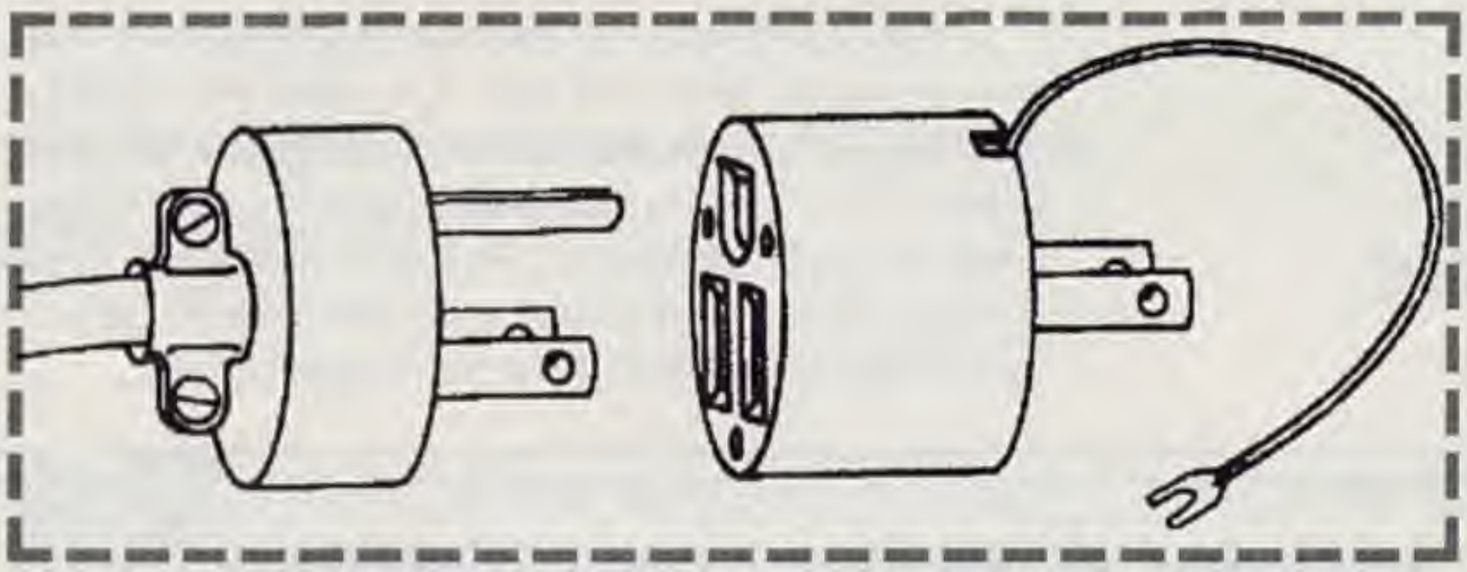
Things that make it go Hmmmmm ... con't

Don't trust two-prong outlets

If the outlet passes inspection, you are generally safe to use a three-prong adapter, making certain you connect the ground wire to the outlet plate screw. When inserting the adapter plug into the outlet, make sure the wide prong goes into the neutral.



Before using a three-prong AC adapter on a two-prong outlet, check for the neutral prong. Just because the outlet is on the wall doesn't mean it is in compliance with state wiring codes. Three-prong outlets are standard in every state so a two-prong outlet is a good indication the wiring is old.

Check the outlet with an AC line tester, available from any hardware or electrical store. The tester has a small neon light and two test leads. The neon light glows when AC current is applied to the test leads. Insert one of the test leads into one side of the outlet and touch the outlet plate screw with the other lead. If the tester's light glows, then the prong is "hot." Repeat this step with the other side of the outlet, the neon light should not glow, indicating that prong is "neutral." If the neon should glow dimly or flicker when testing the neutral, the outlet has a ground fault — don't use it!

Road tips

Equipment redundancy, in addition to proper maintenance, is the best way to handle any problem you might encounter on the road. Carrying a spare amp and extra cable can be a real life saver. It's also a good idea to travel with a small tool kit to handle any problems that can be fixed in the field.

Set up your equipment and check it out thoroughly before hitting the road. Make these few suggestions a regular part of your routine and you will save yourself quite a few headaches down the road.

Henry Collins is a Nashville-based writer specializing in professional and consumer electronics and high-tech products. He has written for several well-known publications on the subject.

Getting the ground loop gremlin

By George Mohr

Of all the electrical trouble makers we encounter on the road, the most annoying has to be something I call the "ground loop gremlin," (technically referred to as the "ground loop").

Here's the scenario; It's your first time out with your brand new, state-of-the-art sound system. When you hooked it up at home earlier, everything was fine, but now you're at Phil and Sylvia's wedding reception and there's a healthy hum emanating from your speakers. While the bride and groom are waiting in the wings for you to introduce them, you're trying to troubleshoot the cause. After four times through the complete system, everything appears to be hooked up correctly. You have no choice but to buzz your way through.

Convinced you have a defective component, first thing Monday you head to

your DJ equipment store. Low and behold, the hum is still there. Enter the ground loop gremlin.

A ground loop is caused by electrical differences in the AC ground and the signal ground. When pieces of varying design are connected and these differences exist, you get that nice annoying buzz or hum. To make matters worse, some manufacturers connect these grounds together, some separate them, some units use a balanced system, and others use an unbalanced system. All of these can open the door for the ground loop gremlin.

To find out what causes the hum is easy. With your system disconnected, trace the loop from your amp back to your sources (CDs, tape deck, turntables, etc.). For example, hook up only your speakers to the amp, turn it on and increase the gains. It should be quiet, maybe some hiss, but no hum (providing your amp is in good working order).

A ground loop is caused by electrical differences in the AC ground and the signal ground.

Next, add the crossover or EQ. Again turn everything on and increase the gains. If you have no hum proceed to the next component. Continue until you find the component that hums when connected. When you do, you'll want to annihilate that baby.

First, check to see if any of your units have a "ground lift" switch on the rear panel. Flip this switch back and forth to see which position reduces or eliminates the hum.

Next, check to see if any of your pieces have grounded AC plugs. I've found that using a three-prong to two-prong adapter effectively "lifts" the ground. **One rule, do not lift the amp's ground in this manner!** Depending on your model, you can get some pretty nasty results. Use a ground lift jumper instead (see your owner's manual).

→

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Diagram A - 1/4" TRS Unbalanced to Balanced

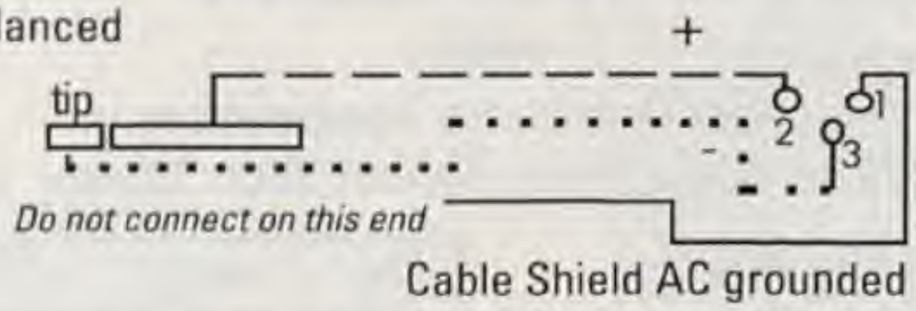
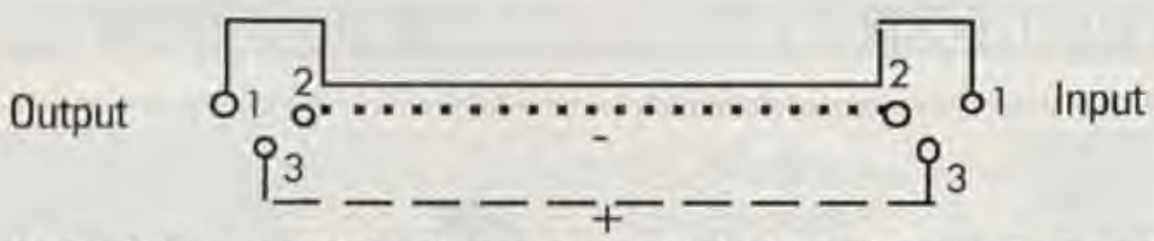


Diagram shows pin 2 hot - reverse pins 2 and 3 to reverse polarity

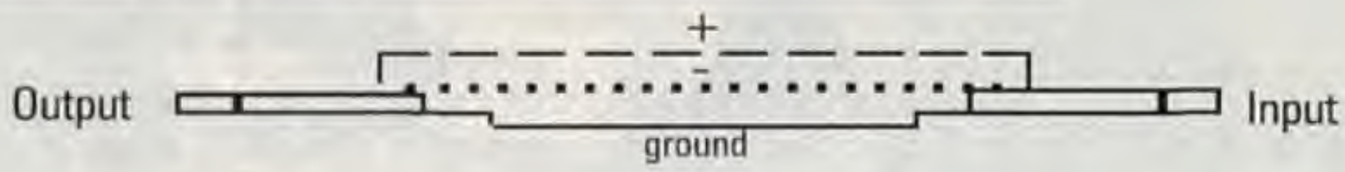
Diagram B - Balanced to Balanced

XLR Plugs - Most cables are wired this way. Check shield



Note: If hum persists disconnect shield (pin 1) on output end.

1/4" TRS (tip ring sleeve) Plugs:



Note: If hum persists disconnect shield (ground) from output end.

If lifting grounds do not help, you can have a special (three-conductor) cable made up. This may be the only solution if you are mixing unbalanced and balanced gear. This method usually gets rid of tough gremlins. The attached diagram will assist you on having the proper cable made. Diagram A shows an unbalanced output connected to a balanced input. Diagram B shows a balanced output with a balanced input.

If all else fails, try using an isolation transformer (available from Radio Shack or an auto sound store). I don't recommend this as a permanent remedy.

So there you have it, a little more knowledge on how to track down and capture the ground loop gremlin. Tune in next time for some tips on how to make the ultimate DJ emergency tool kit. Now I have to take care of a real gremlin. My pet hamster just crawled into my speaker's bass port.

The Scoop

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Tech-Talk Q&A

Mohr from Mohr

Q: Dear George:

I recently purchased a pair of JBL MR 838's and they sound great. I have been reading your columns and you made it pretty much clear to me the dangers of overload and distortion. These speakers cost me $1,500 and I don't want my DJs to blow them up. What can I do to protect them? *Clyde Stevens, Devine Memories Entertainment, Atlanta, Ga.*

A: Dear Clyde:

I know how you feel, I have seen expensive speakers like yours blown many times from improper use. Probably the easiest and least expensive way to protect your speakers is with conventional fuses. You can easily add a fuse jack in line with the positive lead on each speaker. The following chart that will help you select a proper fuse for you speaker's impedance verses the power output of your amp. Always choose a fuse that is smaller than your speaker's and amp's full output.

On the more expensive side, you can place a device called a limiter just before the amp. This prevents overload to your speakers and amp. Also, because the protection can be set electronically, you don't have to worry about having no sound because a fuse blew (See "Tech Talk" Mobile Beat Issue #14). *George*

If you have any questions for Tech-Talk's Q&A column, write to Abracadabra Lights & Sounds, 1153 Deer Park Ave., N. Babylon, N.Y. 11703 or call 516-667-2300.

Speaker Fusing Chart

Power Handling	8 Ohm Speaker	4 Ohm Speaker
75 Watts	3A	4A
100 Watts	3.5A	5A
150 Watts	4A	6A
200 Watts	5A	7A
250 Watts	5.5A	8A
300 Watts	6A	8.7A
350 Watts	6.5A	9A
400 Watts	7A	10A
450 Watts	7.5A	10.5A
500 Watts	8A	11A
550 Watts	8.3A	12A
600 Watts	8.7A	12A
650 Watts	9A	12.7A
700 Watts	9.5A	13A
750 Watts	9.7A	13.7A
800 Watts	10A	14A
850 Watts	10A	14.6A
900 Watts	10.6A	15A
950 Watts	11A	15A
1000Watts	11A	16A

Fuse Formula:
Take Square Root of: Power/Impedance

Chart courtesy Abracadabra

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What Do They Want?

Giving your customers what they want could be your best asset

by Rob Alberti

It's easy to get caught up in the rush for new business and forget the priority, taking care of the customers you're playing for now. Total customer satisfaction comes from treating each client as an individual. Satisfied customers are the number one source of new business.

You generally know when you've done an exceptional job just as much as when a job has gone differently than expected. But what about the times when you get paid, but never *really* know if the customer was 100 percent pleased?

Customer satisfaction begins with knowing who your customers are and what they want. Ask yourself...

- **What kind of clients do I generally get?**
- **What do they ask for?**
- **What can I do to meet their requests?**
- **How do I know that I've fulfilled those requests?**
- **What could I do better?**
- **Have my customer's needs changed?**

Getting to know your customers

If your specialty is wedding receptions your potential customers are, obviously, brides and grooms. If your expertise is high school dances, then local schools are your mark. This may seem a bit simplistic, but consider the different expectations each type of client has. Some may be more concerned with flashy light shows than digital audio technology. Others may prefer you take requests or have a set music list.

When you know the concerns of your target market, you can tailor your service and marketing to address those needs. Here are some examples:

• **What if you can't make it?** Many clients worry about possible equipment failure or DJ no-shows. If you're a big company with a number of systems and DJs, there is no problem. For smaller companies, though, you can cover this possibility by networking with other DJs so that you can cover for each other.

• **How did we do?** A great way to gather information on your customer service record is with follow–up calls. This gives you a chance to thank the client for hiring you and to ask what they liked and disliked about your performance. Give clients performance questionnaires at the end of the show to fill out later and mail back to you. These make terrific letters of recommendation.

• **Are you paying your bird dogs?** Offering $25 or $50 coupons toward future services is always a sound way to guarantee future business.

• **Do you really want the job?** How fast do you return phone messages? If you were shopping around for a DJ (or any type of service) would you have much faith in someone who can't even return a phone call? Return all messages on the day you receive them. One way to be assured you get your messages, no matter how much you're away from your office, is to have an answering machine that forwards the messages to your pager. Car phones are also handy, though costly.

• **What works for you?** Where do you get most of your work from? The Yellow Pages ad? Bridal shows? Direct mailings? If all of your customers are from personal referrals then you're doing a great job. If you only get new customers and no repeat business, then you've got some changes to make.

• **Is it time to expand?** Do you turn away work because of requests for services you aren't prepared to offer? Whether it's Karaoke, special lighting, whatever, if your customers ask for it (or even if they don't) consider adding special services to your standard package. It might just be the tie breaker between you and the competition. If you are not in the position to purchase new equipment, consider renting.

• **Are you flexible?** Are your customers too busy to come to your office? Why not be creative and meet over lunch (a tax write off) or after work? Maybe even make a house call! The key is to be accessible. If a good portion of your client base is in an adjoining state or an in-state toll call, look into investing in a 1-800 number. Many of the phone service companies offer substantial discounts for start up. Another item worth investing in is a facsimile (FAX) machine.

• **Why don't you have _____?** How many times has someone come up to you during a performance and requested a new song you didn't have? It's not cost effective to pay $15 for a CD and play one song off it. It's also bad business not to have a customer's requests. One simple way to keep up on current music releases is to subscribe to one of the many services that provide weekly or monthly CDs with all the new releases. Hot Hits produces two monthly CDs, one Country and one with Pop music. Promo Only Radio Series produces a monthly release with up-to-date Pop, dance and ballad music. CDX releases a CD biweekly with all the new Country music. RPM presses weekly with music from Adult-Contemporary, Top 40 and Country categories all on one CD. In Canada, Entertainment Resources Group supplies similar services.

• **Cash or charge?** With today's tough economic times, many clients are having a hard time coming up with the cash to pay for your services. One way to help them through is by accepting credit card payments. Check with your local bank about setting up an account.

As in any relationship, considering the other's needs makes for a more pleasurable experience. A client base takes cultivating...work it well and you will reap the benefits.

Veteran DJ Rob Alberti operates After Hours Disc Jockey Service and After Hours DJ Supply in Westfield, Mass. He can be reached at 800-782-3033.

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Is the customer really right?

What to do when you think you're getting a raw deal.

by Mark Bloomstein

When you're a disc jockey or run a DJ agency, you run the risk of getting burned by the occasional client.

Though we all should strive to do a professional job, and certainly there are instances when a customer deserves a refund, there are times when a the client is unscrupulous. It's not a question of *if* it will happen, but *when*.

The Horror Stories

•You show up for a job and the client double-booked their DJ and you're one of them. The other DJ gets there first and the client tells you to go home!

•The client's check bounces and you never get your money. (My company even had a client bounce a check and then declare bankruptcy.)

•A client refuses to pay for over-time.

•A customer claims (with no validity) that the DJ didn't perform as expected and won't pay the total bill.

The two big questions that face honest, hard working DJs are … *How do we prevent this kind of thing from happening? What do we do when it does happen?*

Prevention

• **Get it in writing.** Always have the customer sign a contract. A standard contract lists the hours, location, fee, over-time rate and late-payment or bounced-check fees.

• **Service your client.** Stay in touch from the time of booking to the event. Meet with them personally. Mail contracts, info sheets, songs lists, etc., on a timely basis and then follow-up.

• **Specify prepayment**. This isn't going to stop someone from canceling a check, but it does stop them from leaving without paying you. We've all worked a party where the person with the checkbook leaves early or is passed out under the table and can't sign the check. Prepaying eliminates a lot of the problems that can occur.

If you've sold yourself effectively, the customer should not feel apprehensive about paying you before services rendered. To help it along, simply explain that by prepaying, they don't have to worry about it later, and can just enjoy the occasion.

But What If They Won't Pay?

• **Don't get angry**. A natural reaction, if you think your client is trying to pull a fast one. It's important to maintain professional composure.

Explain to the client why you feel you deserve full payment. Do this verbally and always follow-up in writing. If possible, have your attorney send the letter.

• **Small claims.** If the client does not respond to your initial phone call or letter take them to small claim's court. Most states charge a $10 or $15 fee to file a claim against someone. Fill out the claim and mail a copy to your customer. Do not file it yet. Tell your customer this claim will be filed if you do not receive immediate payment. Inform them they will be responsible for the balance due, late fees and also court fees.

Hopefully the client will pay at this point. If they still refuse, you can either file the claim or drop the matter. It may not be worth your while to give up a day in small claims court. If you do actually go to court, often the client won't show. If your client does show and you have your signed contract with you and a legitimate defense, you will usually win your case, but *you* still have to collect.

• **Collection agencies and credit reports.** If you do not want to deal directly with the client you can hire a collection agency. These agencies usually take a percent of the balance due if they collect the money. If they do not collect, they do not usually receive any form of payment. Always hire a collection agency that reports to TRW or one of the major credit agencies. At the very least, you can have your client's credit history tainted.

If all these measures fail, you can write off the unpaid amount as a business loss on your taxes.

Having a customer renege on a payment is always frustrating. Don't allow yourself to be driven to distraction. Plotting a revenge or walking around your office explaining your situation to every sympathetic ear—are all counter-productive.

Approach the problem professionally and move on. The solution may not always be satisfactory but it's one of the prices to pay when you're in business for yourself.

Mark Bloomstein, of Brockton, Mass., owns and operates Boston Party Makers and is developer of "The Event Manager," software for entertainers.

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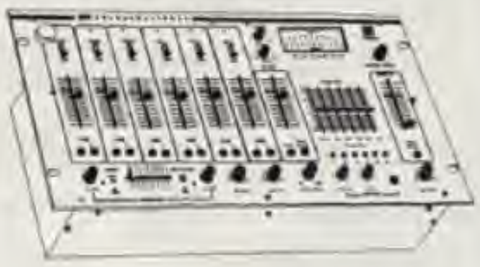

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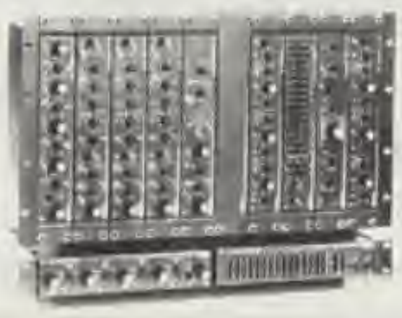

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Targeting the wedding market

by Blaine S. Greenfield

Willie Sutton robbed banks. When asked why, he replied, "That's where the money is." Sutton understood **target marketing**. We aren't going to rob weddings but let's talk about how to get invited to one and be paid for it. Like Sutton, there are certain things to research before pulling off a job. Identify your clientele. Know where you can reach them. Learn where to be, have a plan of action and make sure you have plenty of backup.

Setting your sights

Planning a wedding involves getting in touch with many different people and businesses. Look at the whole picture. There are jewelry stores, caterers, florists, banquet halls, bridal shows, tux and gown shops, etc. These people are a valuable source of future wedding gigs. By offering referrals in return for referrals (you wash my back, I'll scratch yours) you both come out ahead. Plus, people work harder when they are getting something out of it.

Fair is fair

Bridal fairs are particularly effective, especially if you are the only DJ firm participating (something you must inquire about). If there are other DJs, then you should seek to set yourself apart. Have a give-away or offer a special discount or incentive (You could work out a deal so that each couple who books your service gets dinner for two at a prominent eatery that would cost you little). Before you commit to a bridal fair, check with previous exhibitors. If they say it was worthwhile for them, than it probably will work for you.

Blaine's Bullet

Often, determining the odds on advertising is hit or miss. Regardless, doing your homework always helps the odds. For example, Mark Klatskin, owner and operator of Encore Entertainment, recently decided to expand his business by selling books-of-interest to people in the entertainment business. Before Klatskin advertised in *Mobile Beat*, he asked for my advice. He also checked with other *Mobile Beat* advertisers. After two issues Klatskin's books, "DJ Games" and "The Ultimate Trivia Game Book," are, according to Klatskin, selling very well. Check the Showcase for more information on either of these two books.

Leave a calling card

Always appear professional. This means business cards, brochures, mailers, advertising, and appearance. Every possible contact and job source should be presented with all the information needed to know what you do, who you are and where you can be reached. By doing so you don't come off as some annoying, aggressive salesperson, but a professional business person, conducting business, and you will be respected as such.

Maximize your dollars

Promoting your business can be costly, so invest your dollars carefully. Check with others who have advertised in

Every possible contact and job source should be presented with all the information needed to know what you do, who you are and where you can be reached.

various media, to see if it was worthwhile.

When you see a new engagement announced in the newspaper, immediately send a "Congratulations!" card with a brochure and a copy of the announcement, so they know where you got their names. A follow-up call is a must. That goes for all your contacts. They must be constantly nurtured, or they'll die from lack of attention.

Hitting your mark

Your competition is out there waiting for you to stumble. So don't get stuck in a rut. Try new things. Remember though, promoting what you do is a never-ending job. With some common sense and persistence you are guaranteed a bull's eye.

Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, NJ 08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.

"To serve and protect" or "To serve and entertain"?

Stan Beck, a full-time officer for the Lake Shastina California Police Department (pop. 1,200), has run his part-time DJ service, The Goodtime Music Co., for the past two years. Work is split among ten DJ companies in the rural area which stretches from Redding, Calif. north to Medford, Or. Beck specializes in oldies, and says the going rate runs between $200 to $250 for four hours.

Meanwhile, across the country in Norfolk, Va., David Sykes is "Officer Dave" by day and "The Tidewater DJ" by night. Also a single operator for about six years, Sykes competes in a resort area saturated with DJs. Dave feels this abundance of DJs keeps competition high and prices low, currently around $275 for four hours, and that includes lights.

Neither Beck nor Sykes have any immediate plans to expand into Karaoke or multiple systems, but both agree on Inner Circle 's Bad Boys *as one of their favorites tunes.*

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DJs' guide to longer life

There's no wealth without good health

by John Rozz

Friday night you played a high school dance and dinner consisted of chips, dip, pretzels and punch. At Saturday's afternoon wedding you just grabbed some buffet food (buttered salt potatoes, ham, buttered rolls and cake... yum!). After the wedding you rushed to another gig, no time for dinner, just a Big Mac.

You roll out of bed late Sunday morning and remember you promised a friend you would do their parent's anniversary party. You feed your tiring body double helpings of shrimp, cheesecake and six cups of coffee.

Rozz's top 10 tips to stay sane and stress free

1. Get a massage weekly
2. Japanese food weekly
3. Watch "Married with Children"
4. Exercise
5. AM talk radio
6. Talk to a senior citizen
7. Watch cartoons
8. Go to a movie or rent one
9. Rita Marley's mellow reggae music
10. Listen to doo-wop harmony music

Sound familiar? Sounds like a heart attack to me. The life of a DJ can be incredibly hectic, making it difficult to eat healthy and remain ulcer free. Managing your health is not impossible though, it just takes a little organization.

Work that body

No, the Chicken Dance doesn't count. Though every little bit helps, you need to get regular exercise to reap the benefits. An average of 30 minutes, at least three or four days a week is good. It doesn't matter what you do, be it jogging, walking, tennis. Find what fits your style. If it isn't something you enjoy you won't stick with it.

Besides improving your physique, which could help your business let alone your love life, exercise also relieves stress. You guard against heart attacks, ulcers and insomnia, to name a few. It is always recommended that you first consult your physician before beginning an exercise program. The doctor can also suggest a proper diet to work with your new work-out habit, though often it is better to consult a nutritionist.

Put down the shovel

You will find that, if you are not eating properly you will not have the stamina to jog to the end of your driveway. Cut out fat-laden fast food as much as possible.

Nutrition is a big subject, too big for me to cover in one article, but here's a few tips; lettuce and tomato on a Whopper don't count for your fruit and vegetable servings, the milk and eggs in cake don't out-weigh the sugar content, sorry, no dairy points given. Goobers™ is *not* one of the five food groups, and potato chips are no longer the healthy, no fat vegetable after being soaked in grease and salt (and sour cream and onion dip). Understand these helpful hints and you're halfway there.

Managing your health

Chances are you're not going to give up your job just because it's stressful. We must learn to manage stress. Besides regular exercise and a healthy diet, peace of mind is important.

Take a break during your regular work day, even five to ten minutes of stretching or resting your eyes. I personally think the Mexicans have the right idea with their siestas. If everyone could take a little nap around three o'clock the world would be a much happier place. I also recommend playing soft music or motivational tapes to soothe the nerves. And there is always meditation.

You can't do it all

Delegating your responsibilities is a must. Anyone who tries to do it all, alone, has a death wish. Research shows that married couples live longer than singles, reasoning that having someone else to help carry the burden of everyday stresses makes life easier. So get some help. If needed, hire additional people or ask friends or family to lend a hand.

Have fun

All this may sound like work to you but it's not really, it will only make managing your life and business easier and more enjoyable. Don't forget to take a vacation once in awhile. I recently went to Florida with some friends. There's nothing like sun, sand and the sound of the ocean to relax you.

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, Conn., 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.

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In search of... The best sound & lighting systems on Earth

Mike & Michelle Laventure

In our last issue we announced the search is on to find the best (but not necessarily the biggest) Mobile DJ/ Karaoke Sound and Lighting systems on earth. First to accept our chal lenge is Mike Laventure, operator of Mike Laser Productions, in Chicopee, Mass., near Springfield.

Laventure began his DJ career at age 19 spinning in area clubs. He built his first mobile sound system two years later. During the last eight years he has continually reinvested a portion of the profits and assembled one of the largest and loudest mobile systems in his area. Now 27-years-old, he still devotes a great deal of time and money into his 6,540-watt sound system, the best in the area.

One of the toughest problems for a mobile is getting deep, tight, club–like bass. Laventure has met the challenge the good old fashioned way, with lots of power and large cabinets. The punch for his totally balanced, four-way system comes from four AB-International amplifiers and 18 JBL speakers.

For Low-bass, an AB-1200C (1350 watts) fires off four JBL–2241H 18-inch subwoofers reinforced by four JBL–2226H

15-inch cabinets powered by an AB-900C.

Six JBL–2123H boxes driven by an AB–9420 cover the mids. Dual JBL–2445H Horn drivers and JBL–2388 Horns get their juice from an AB–1590 (330 watts).

Laventure's music sources are Technics 1200 and 1300 CD players, an Adcom GCD-575 CDP, and Tascam 122 MKII tape deck. His main DJ mixer is a balanced Furman DJ8B.

Processing gear includes a DBX–163x compressor on the mics, two Rane digital EQs, a Rane RA-27 real time analyzer, Rane AC23B crossovers and two Rane DC–24 compressors. Power is controlled by an ETA PD10LK line conditioner with digital metering.

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OR FAX 716-385-3637.

In addition to his sound gear, Mike Laser Productions carries an 1,800 CD music library.

Laventure plays most of his jobs solo with occasional help from his wife Michelle. Most of his gigs are weddings and "Jack–N–Jills" (engagement parties). He says running a big rig has helped him most with high schools, where those big JBL 18s pump out a body shaking thump.

Operating a high power system can be a huge headache when things don't work.

For the most part, Mike has had very few problems on the road. He personally maintains all his gear, and tries to avoid catastrophes by staying with brands he trusts are reliable and easy to service.

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The Scoop

CD player synchronous with the times

Denon introduces the DN-1000F Professional CD Player, a single-chassis, single-CD version of their award-winning DN-2000F.

The DN-1000F is ideal for DJs who need to add CD playback to their regular mix of vinyl discs, or simply want another CD drive in their existing system. The features and performance also make it an ideal back-up drive for DJs or organizations running multiple systems.

The unit is available with an optional RC-35 Controller which allows operation of two DN-1000Fs, providing the same level of function as the DN-2000F Dual CD Player. DJs can purchase a single DN-1000F and add the RC-35 and second drive later.

Notable features include Cue operation, Instant Start function, Slider-type Pitch control, Self-locking Transport, a Pitch Bend mode, and all in a standard, two-unit-high rack space package.

Of these features, the Instant Start capability is the most valuable to pro DJs, who can use it to start the next song "on the fly" by pressing the Play button at the rhythmically appropriate time. The music begins instantly, with no delay, creating smooth, flawless segues every time.

The Pitch Bend provides a quick and easy beat-synchronization of a track on the DN-1000F to any other track on tape, vinyl or CD. First, the beats per minute (BPMs) of the two tracks are matched using the Slider Pitch control. Then the Pitch Bend button is used to either speed up or slow down the beat. The instant the beats are synchronized, releasing the Pitch Bend button restores the BPMs set with the Pitch Control, leaving the beats perfectly matched.

A high resolution 20-bit, 8x over-sampling, digital filter with noise-shaping drives dual 18-bit digital-to analog converters, to yield superior sound quality and excellent specifications. And with essentially flat 20Hz-20kHz frequency response, signal-to-noise ratio of 103 dB or better, dynamic range exceeding 96 dB, and total harmonic distortion less than 0.006 percent, this system offers true, high fidelity sound.

The DN-1000F is available through Denon professional audio dealers at a suggested retail price of $650. The optional RC-35 remote control has a suggested retail price of $350. Denon Electronics, a division of Denon Corp. USA, 222 New Road, Parsippany, N.J. 07054; 201-575-7810.

Furman strives for a perfect world

In a perfect world, every day would be sunshine, we would all get free CDs, and no matter what we plugged into a mixer, it would sound terrific. However, one can't predict the weather, it's doubtful CDs will ever be free, and there are major differences in the sound of music sources. Turntables, tape decks and CD players each reproduce sound using different technologies. But even if you are dedicated to a single type of music source, there can be variations. For example the sound of phono cartridges, tape heads, and CD lasers can change with age and wear.

The best way to compensate for these changes is with equalizing, or deliberately altering the frequencies which make up the tone of the sound from each unit.

Using a central equalizer, or "EQ" to manipulate the overall sound from a PA is common practice, but for DJs, there are instances where it would be great to have equalization on each input of a mixer.

Furman Sound has developed just such a device in the Q-541 four-channel stereo graphic equalizer. The Q-541 is a single rack space unit designed to be inserted into the audio chain between stereo music sources, such as CDPs, tape decks, turntables or a VCR and the audio mixer.

Each of the four sliders are ganged so that right channel and left channel adjustments are made with a single adjustment. Channels one and two are switchable between phono and line inputs allowing for a total of two phono/two line or four line level inputs.

Five bands of EQ are provided on each channel, centered on 63, 250, 1K, 4K and 16K Hz. LED level metering indicates overload and overload potential. An EQ bypass switch on each channel is provided for making "A/B" comparisons between the equalized and unequalized sound.

To see how functional the Q-541 really is, we connected it between a Furman DJM-8 mixer and various phono and line sources. Each channel was set to the flat, non-EQ position. Beginning with the turntable, connected to the first channel, we tuned the boost and cut sliders to obtain the sound we wanted. The other channels were then set to simulate the same sound. With only five sliders on each channel to contend with, it was a relatively simple and quick task to get the tone and signal level of our tape deck and turntable to match that of the CD player.

To make connecting the Q-541 easy, phono jacks are used for all inputs and outputs. A ground lift switch and turntable ground post are included. For more information, contact Furman Sound, 30 Rich Street, Greenbrae, Calif. 94904; 415•927•1225.

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Granny Rap

A former Pasadena grandmother-of-the-year, Vivian Smallwood, 61, has joined the effort to clean up the lyrics of "gangsta rappers."

Also known as "Rappin' Granny," Smallwood came across some rap tapes belonging to one of her 10 grandchildren and decided to get down and funky to the music. However, Smallwood was not prepared for what she heard, "It blew my mind when I heard what they were rapping about on the tape, calling women all sorts of degrading names, and doing drive–by's and 187's (homicides)."

Rappin' Granny says she is worried about the consequences such character-degrading rap may do to the future generation. She's been on national TV promoting her need to clean up dirty rap and challenges any gangsta rapper to the stage to show you can still get a large crowd without all the bad language. Granny has also just taped interviews on the subject for *CNN News*, *Inside Edition*, and NBC's *Today* show as well as doing a public service TV commercial for M.A.D.D. (Mothers Against Drunk Driving). She has also done a soundtrack for Tandem Records, including "You Didn't Use Your Blinker Fool." For more information on Rappin' Granny call Tim Greene Entertainment 213-857-7095 or Tandem Records 415-344-3640 for her soundtrack.

How to get free advertising Pt. 2

One of the best forms of free publicity is the bylined article which is an article where you receive credit as the author. For example:

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by Jeff Mulligan

How To Get An Article Published

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wedding, and you ran across an article like the example above in your town paper. If you were inexperienced at hiring DJs, and most people are, you would greatly value that article if it gave you useful information. You would also probably trust the person who wrote it because you would assume he or she was an expert. Further, if you needed a DJ you might call them for advice. As the author, that's exactly what you want. And the odds are that if you get a good article published, you will get shows from it. There are four steps to getting an article like this published.

1) Target the desired publication
2) Contact editor and sell concept
3) Write the article
4) Submit the article and edit if necessary

Target The Publication

The first step is targeting the publication in which you want the article to appear. In general, the bigger the circulation, the harder it will be to get published. A small, local paper might easily agree, while a large city paper might not accept that kind of article. This is because the small local paper doesn't have a large staff of reporters to write articles, yet they still have to fill the paper every day or week. One good way to tell is to look through the prospective papers and pay attention to the author's credits. If the article appears with just a name beside it, the odds are it was written by a staff person. If some of the articles have a one or two sentence description of who the author is at the end of the article, this is a good sign. It means that the publication takes material from outside sources - like you. If you can find any local papers or magazines containing articles of this type, they should be on your target list.

Contact The Editor

The second step is to contact the appropriate editor at each of your targets and pitch them on the story idea. Basically, all you're doing is offering them your expertise in the subject matter. Just call up the editorial department and explain to them that you have an idea for a story. They are always looking for story ideas so they'll be receptive to you. Tell them that you could write an informative article explaining how to hire disc jockeys for weddings (or whatever other idea you have for an article). You might have to use some salesmanship. Explain that many of their readers face this problem, and you can provide valuable information for them. With luck, an editor will see your point, take your idea, and expand on it or change it. Either way, its a chance for you to get some exposure.

Write The Article

The third step is writing the article. Now you may be saying, "I'm a DJ, not a writer." Then find someone to ghostwrite the article for you. This is extremely common. In fact, most of the bylined articles that appear in trade magazines are written by someone else. So are most of the biographies of famous people. Lee Iacocca gets the credit, but someone else actually interviews him and writes the book. You may have a friend who can write, or you could get a freelance writer. You should have a basic outline, and the writer can ask you questions and fill in the details. You must review the draft of the article for factual accuracy before it goes to the editor. When you are developing the article, you must keep a level of impartiality. In other words, you can't say, "The best way to hire a DJ is to hire me." That kind of thing will make your article seem like an ad, and the editor won't publish it. It is OK to put things in the article that you believe are important, and that play into your strengths.

Submit and Edit

The fourth step in the process is to send the article to the editor and get feedback. The editor may print the article as it stands, or he may have questions or suggestions for areas that need more work. Once you have answered the editor's concerns, turn in your article and wait for the phone calls. An important etiquette point: It is considered bad form to bug an editor about when your article will appear. When you submit the article, it's OK to ask when the editor thinks it will be published. However, after you ask once, let it rest or risk annoying him or her.

Your article can become an important sales tool for a long time after the issue date of the magazine or newspaper. You can make reprints or photocopies of the article to use whenever someone calls you about a show. Then, besides getting the usual business card and flyer, they'll have an article from a publication. (Be sure to check if you need permission from the paper or magazine to reprint or copy your article. Some publications retain ownership of the material. Making copies without their permission may be illegal and could get you in trouble.) Your expertise will be elevated in the prospect's eyes, and they'll feel confident in trusting the DJ who is so professional and such an expert that the paper had him write an article. Hundreds of businesses use this tactic every day as an inexpensive way to increase their sales. You should too.

Jeff Mulligan is the author of Turning Music Into Gold, the Sales & Marketing Manual for Mobile DJs. He has been a mobile DJ for12 years, has an MBA in Marketing and Communications, and works for a PR/Advertising agency. For more information on his book,call 1-800-892-4060.

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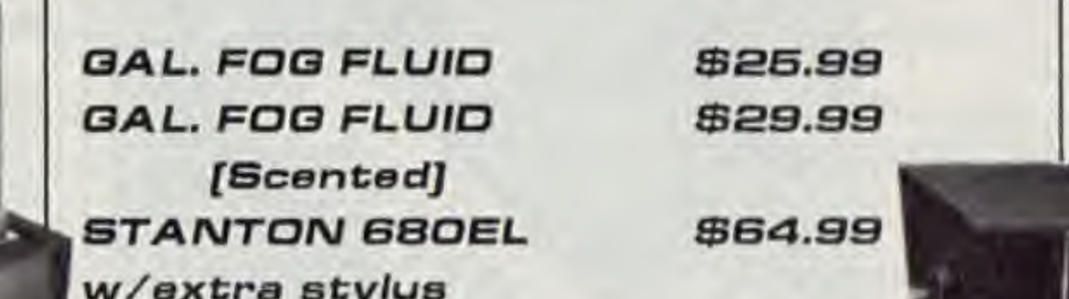

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Karaoke And The Computer

by Thomas A. Gonda, Jr.

If you enjoy singing and working with computers, then you should be using your computer to help you operate your karaoke business. Here are some ideas…

Software and hardware

Software is the umbrella term for programs (applications) you buy on "floppy" discs. The hardware is the CPU (central processing unit) and all the mechanical, electronic, and expensive things that you connect to your computer (for example: the keyboard, the monitor, mouse, printer, scanner, modem, etc.).

Mac or PC

Apple's Macintosh computers, in my opinion, are more "user friendly than IBM PC's. The software commands are based on easy-to-understand pictographs, or icons that do not require the memorization of complex typed instructions. Macs are somewhat more expensive than their PC counterparts however, some Mac computer series, such as the Performa line (priced from $1,200 to $2,500) are available at specialty electronic stores. First-time buyers who want to get their feet wet in computer literacy may be interested in the Performa line.

PCs are favorites in the business community. If you have a computer at work, it is probably an IBM or IBM- compatible. The introduction of "Windows" for the PC system allows it to function much like a Mac, with icons, pull down menus, and other design features which make for easier operation. Before Windows, operating a PC meant memorizing a large number of obscure typewritten commands. However, there are more software applications available for the PC than the Mac.

Down to business

How can a professional KJ make use of a Mac or PC in their business?

• One practical application is to publish a song list in an appealing graphic format. The computer lends itself to frequent revisions and Macs are especially capable when it comes to graphics.

• Add your own artistic abilities and produce flyers, table tents, banners and advertisements. If you need more professional artistic help, hire someone experienced in graphic art production.

Along with running his portable karaoke show, Thomas A. Gonda plays in a rhythm and blues band and operates a successful private practice in cardiothoracic and vascular surgery in the East Bay Area of San Francisco. His 224-page book, ***Karaoke: The Bible***, is available by sending $21 to G-Man Publishers, 3300 Webster Street, Suite 708, Oakland, Calif. 94609.

• Another idea for the computerized Karaoke host is to maintain a mailing list. On your song request slips, have a place for addresses and phone numbers and add them to your computerized address book. Mailing lists for specific purposes can be sold or bartered for other Karaoke-related products. However, you should inform singers who sign up for your "mailing list" that you use the list for promotional purposes.

• You can also use your computer to produce a newsletter or newspaper for local Karaoke news. Karaoke USA in Oakland, Calif., TIKI (The International Karaoke Intelligence) in Seattle, Wash., and California Karaoke Scene in Los Angeles, Calif. are all published electronically using Macs or PCs. Other newspapers focusing on Karaoke are produced in Illinois and Texas. Perhaps you have a future in Karaoke desktop publishing.

Time out for a song

PC Karaoke 3.1 (windows) is a CD-ROM based high-end entertainment Karaoke system that can turn your home computer into a video style Karaoke setup. A full motion video production offers exact synchronization of lyrics and music which plays on your PC. There is a syllable by syllable annotation in perfect time with the music so you know exactly when to begin singing. The suggested retail price is $15.99 per CD-ROM disc. To use this system, you need a PC with a 386SX or

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Karaoke
& The computer, con't

higher microprocessor, 2 MB of memory, a 40 MB hard disc drive, CD-ROM drive, VGA display, an audio board, and a mouse. Installation also requires MS-DOS or PC-DOS version 3.1 (or a later update) and Microsoft Windows 3.1. Sirius Publishing offers over 50 different CD titles representing 540 songs in total. New songs are being added weekly.

Also included in the package is a dynamic 600 Ohm, low impedance, omni-directional microphone with an on/off switch, a microphone cord and adapters to plug into your sound board. There is an installation guide, a user guide, and a troubleshooting guide. The company provides technical support and an additional song catalog. As explained in the system requirements, besides your computer, you need a CD-ROM entertainment package (these usually retail for approximately $779). You also need a sound card. The sound card or sound board retails for about $199.

Much to my delight, the system loaded the first time with no glitches and was quite user friendly. On screen, one could chose from a song list or select other windows that introduced a Karaoke Jockey . The KJ was a colorful action character who gave helpful hints on singing and running the system. (For instance, there is a tip about holding the microphone at right angles to your mouth to maximize your vocal volume.) Also included on each disc are thirty live-action full color video clips.

The music is an excellent reproduction of the original. Many of the songs feature recordings of live instrumentation. Of additional help is a synthesizer melody line in case you don't know exactly how the song goes, which is very faint and may not be heard when you sing. This is one of the best home computer entertainment systems I have seen. It has great music and colorful displays. If you love your PC, and you love Karaoke, this is the product for you. More information is available about PC Karaoke from Sirius Publishing, Inc. 7655 E. Gelding Drive, Suite B-1, Scottsdale, Ariz. 85260.

Excerpted with permission from ***Karaoke: The Bible*** by Thomas A. Gonda, Jr., copyright 1993.

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Dancing With Myself	Billy Idol	DKKaraoke	CD+G
Devil Went Down To Georgia	Charlie Daniels Band	Sound Choice	CD+G
Dr. Feelgood	Motley Crue	Nikkodo	Laser
Dreamlover	Mariah Carey	Music Maestro	CD+G
Gloria	Van Morrison	Pioneer	CD+G
Honesty	Billy Joel	Pioneer	CD+G
In-A-Gadda-Da-Vida	Iron Butterfly	Nikkodo	Both
Jose Cuervo	Shelly West	Sound Choice	CD+G
Mary Jane's Last Night	Tom Petty	NuTech/Megastar	CD+G
The Power of Love	Celine Dion	Music Maestro	CD+G
Riders On The Storm	The Doors	All Hits Karaoke	CD+G
Rock Around The Clock	Bill Haley & The Comets	DKKaraoke	CD+G
The Song Remebers When	Trisha Yearwood	JVC	CD+G
Stay Faraway So Close	U2	NuTech/Megastar	CD+G
Whoomp! (There It Is)	Tag Team	Sound Choice	CD+G
Why Can't This Be Love	Van Halen	JVC	CD+G
Woodstock	Crosby, Stills & Nash	Pioneer	CD+G

California Karaoke Scene provides this as a nationally syndicated column

Commercial karaoke

Setting new standards of performance and flexibility in the karaoke industry, Pioneer New Media Technologies' (PNT) new, all-format, **laser karaoke player CLDV121G**, is specifically designed for commercial establishments. User-friendly features include an independent CD tray, a two-key direct selection button allowing instant song selection with the press of a button, and an eleven-step digital key control to adjust the music to the singer's voice. To further enhance performances, a DSP-3 mode can set the mood with theater, karaoke or music sound fields. Suggested retail is $999.

Two new bundle packages accompany the introduction of the **CLDV121G:** CLD-V121G/PKB and CLD-V111/PK. The all-format bundle (CLD-V121G/PKB) features the versatile CLD-V121G player and a great selection of software: 1). Five Professional Series CD+G discs 2). Two WKL series discs (1 Pop/Rock and 1 UK) laser disc 3). One LaserHits music video LaserDisc. An exclusive Pioneer promotion includes two free Hot Hits compilation CDs of today's most current hits songs.

The "Customer's Choice" Bundle (CLD-V111/PK) includes the CLD-V111 player and choice of: 1). Any five Pop/Rock WKL-series discs. 2). Any two Country WKL-series discs. 3). Any two UK WKL-series discs. 4).One LaserHits disc. 5).One P.O.P. Kit (sq. banner, request pads, posters). 6) Two free Hot Hits compilation CDs.

Both of these packages offer terrific savings for both dealers and end-use customers. Contact PNT, 2265 E. 220th St., Long Beach, Calif. 90810; 310•952•2111.

Us imports karaoke software back to Japan

Karaoke may have its roots in Japan, but now a top karaoke equipment manufacturer is branching out and finding it good business to produce software in the United States. David Yaeger, vice president controller/operations for Nikkodo USA, Inc., says the current yen/dollar exchange rate is making it more attractive to produce software here and export it to Japan. According to Yaeger, Nikkodo's projected exports of CD+G and laser disc offerings from Indiana-based Sanyo Laser Products and Michigan-based Technidisc, Inc., will exceed $5 million. The discs will be shipped to Nikkodo headquarters in Osaka, Japan for sale throughout the country that made karaoke so popular.

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So, if you're a smaller business, and just looking to get started with the fun and profits of Karaoke, make sure you ask your local dealer about the **DGP-500 Player**!

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Where Do Broken Hearts Go.....*Whitney Houston*
Don't Let The Sun (Catch You Crying)
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I Know I'm Losing You.....*The Temptations*
A Quarter To Three.....*Gary U.S. Bonds*
Girl Watcher.....*O'Kaysions*
Memphis.....*Chuck Berry*
It Takes Two.....*Marvin Gaye & Kim Weston*
If Loving You Is Wrong I Don't Want To Be Right
.....*Luther Ingram*
Puppy Love.....*Paul Anka*
Rock And Roll Music.....*Chuck Berry*
After The Lovin'.....*Englebert Humperdinck*
Dixie.....*Standard*
Oklahoma.....*Show Tunes*

DISC 81

He Ain't Heavy, He's My Brother.....*Hollies*
Soul Man.....*Sam & Dave*
Cum On Feel The Noize.....*Quiet Riot*
The Thrill Is Gone.....*B. B. King*
Summer Nights
.....*Olivia Newton-John & John Travolta*
Rocky Top.....*The Osborne Brothers*
Banana Boat Song (Day-O).....*Harry Belafonte*
You Make Loving Fun.....*Fleetwood Mac*
Oh, Boy.....*Buddy Holly*
Tell It Like It Is.....*Aaron Neville*
Big Yellow Taxi.....*Joni Mitchell*
My World Is Empty Without You
.....*The Supremes*
Roll Over Beethoven.....*Chuck Berry*
When Will I See You Again.....*Three Degrees*
Forever And Ever Amen.....*Randy Travis*
Star Spangled Banner.....*Standard*
Hello, Dolly! (From Hello, Dolly).....*Show Tunes*
When Irish Eyes Are Smiling.....*Standard*

DISC 82

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Blue Hawaii.....*Elvis Presley*
Candy Everybody Wants.....*10,000 Maniacs*
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Little Darlin'.....*The Diamonds*
Sugar Shack.....*Jimmy Gilmer*
Happy Trails.....*Roy Rogers & Dale Evans*
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Rock Around The Clock.....*Bill Haley & The Comets*
Tequila.....*The Champs*
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Boning Up On Bits

Test your knowledge of techno-speak and CD terminology

ANALOG Sound that is "analogous" or similar to the original sound. Usually described by a continuous wave.

ANALOG FILTER Cancels and reduces noise in a CD player.

BIT A word formed by combining the first two letters of the word "binary" and the last two letters of the word "digit". The numbers 0 and 1 in the binary system are both bits.

CROSSTALK Transference of one channel into another.

DAC (ALSO D\A CONVERTER) Acronym for digital-to-analog converter, a device that translates digital data into analog signals.

dB Abbreviation for decibel, a logarithmic measure of amplitude; a unit for measuring what the ear hears.

DIGITAL A system that uses numbers or digits. When talking CD, it's used in reference to the binary system.

DIGITAL FILTER A device that eliminates high-frequency noise from signals before they pass through the digital-to-analog converter.

DSP (DIGITAL SIGNAL PROCESSOR) Determines the disc's reflection rate and modulation rate of the pits.

DYNAMIC RANGE Expressed in decibels, the ratio between maximum and minimum signal levels.

FREQUENCY RESPONSE The range of frequencies equipment can transfer to a listener.

HARMONIC DISTORTION A condition that occurs when harmonics not present in the original recording are added.

ONE-BIT DACS A conversion system that uses only one switch with one constant voltage.

OVERSAMPLING A rate of sampling beyond the 44,100 times per second CD sampling rate that makes the waveforms output from the DAC smoother, which results in more accurate sound reproduction.

PHASE ACCURACY When sound waves are in sync. Speakers are in phase when their cones move in and out at the same time.

PIT A small impression on the disc that carries digital information.

SAMPLING The process of measuring the amplitude of a waveform. CD players sample data from compact discs at a rate of 44,100 times per second to reproduce the waveforms of the original recording.

SIGNAL TO NOISE RATIO (S/N) Ratio of loudest signal to noise. The higher the value, the better the sound.

STEREO IMAGING Placing sound that's intended to be on the left on the left channel, and sound intended to be on the right on the right channel.

Excerpted with permission "Taking it on The Road." by Kenwood U.S.A. Corporation

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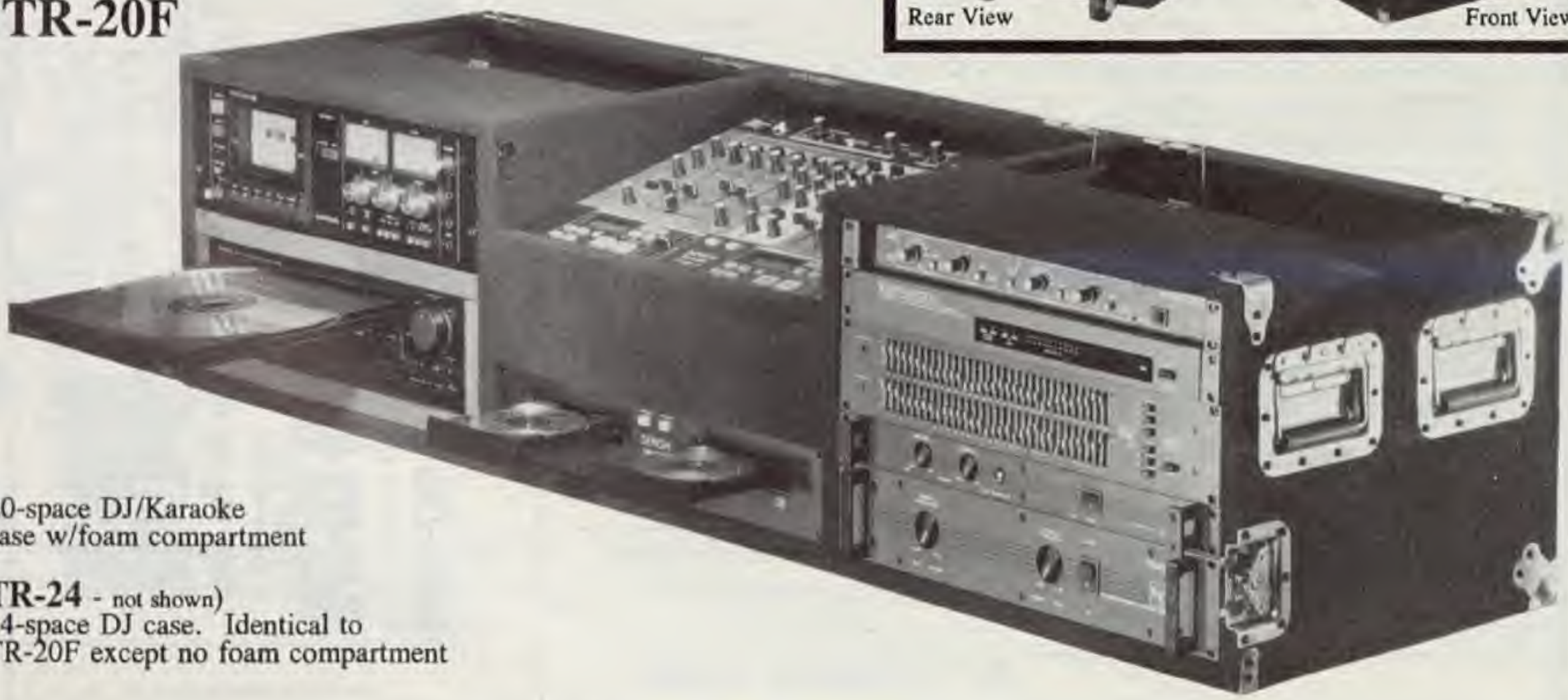

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15. Mayim Mayim
16. Yesh

CD2 THE COMPLETE LATIN PARTY CD

MERENGUE
1. Compadre Pedro Juan
2. Merengue Del Tren

MAMBO
3. Mamba Jambo

SAMBA
4. Samba Pa Ti
5. A Felicidade

TANGO
6. La Compasita

RHUMBA
7. Besame Mucho
8. Miami Beach Rhumba

CHA CHA
9. Cherry Pink & Apple Blossom
10. Oy Como Va

SALSA
11. Maria Cervantes
12. Sauvécito

CUMBIA
13. Tiberon

BOSSA NOVA
14. Desafinado

LAMBADA
15. Lambada

CONGA
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

CALYPSO
17. Jamaica Farewell
18. Dayo

CD3 THE COMPLETE NOVELTY AND PARTY THEME CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

NOVELTY SOUND EFFECTS
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

NOVELTY DANCES
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

GRAND ENTRANCE THEMES
26. *Space:* 2001 Space Odyssey
27. *TV:* 20th Century Fox
28. *Olympics:* Olympics Theme
29. *Sports:* Wide World of Sports
30. *Baseball:* Take Me Out to the Ballgame
31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money:* Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
42. *Ship/Cruise:* Gilligan's Island
43. *Beauty:* Miss America

MUMMERS
44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

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CD4 THE COMPLETE TRADITIONAL PARTY CD

BIRTHDAY
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky camp style)

ANNIVERSARY
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS

Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES

Waltz
22. Edelweiss

Foxtrot
23. I'll Be Seeing You

Jitterbug
24. Opus One

Swing
25. American Bandstand

Continental
26. Night Train

ETHNIC DANCES

Irish
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

Polish
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

Italian
31. Tarantella

Greek
32. Zorba The Greek
33. Miserlou

Jewish
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

TRADITIONAL PRESENTATION BACKGROUND MUSIC
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

CD5 THE COMPLETE SPECIALTY PARTY CD

SPECIALTY DANCES
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

BALLROOM SPECIALTIES

Jazz Waltz
17. Someday My Prince Will Come

Classical Waltz
18. Blue Danube

Cha Cha
19. Tea For Two

Fox Trot
20. Begin The Beguine

Bosse Nova
21. Girl From Ipanema

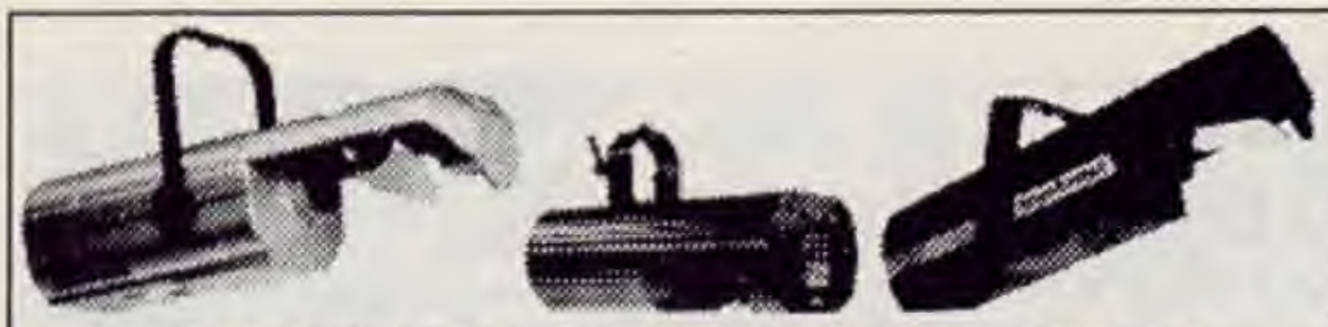
CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme) NEW
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - bull Fight
45. Trumpet Fanfare - royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)



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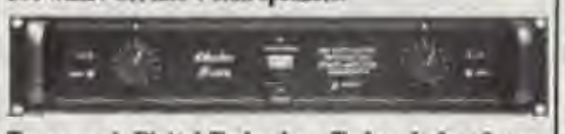

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8101 COUNTRY HITS VOL.1
HERE'S A QUARTER (CALL SOMEONE WHO CARES)
SOME KIND OF TROUBLE
IT'S YOUR CALL
CHATTAHOOCHIE
BOOT SCOOTIN' BOOGIE
SMOKY MOUNTAIN RAIN
SHE'S IN LOVE WITH THE BOY
I WAS COUNTRY (WHEN COUNTRY WASN'T COOL)
BRAND NEW MAN
SOME GIRLS DO
CRAZY
LIFE'S A DANCE
CADILLAC STYLE
NORMA JEAN RILEY
A LITTLE LESS TALK AND A LOT MORE ACTION

8102 COUNTRY HITS VOL.2
PROP ME UP BESIDE THE JUKEBOX (IF I DIE)
ACHY BREAKY HEART
HIGH-TECH REDNECK
I SWEAR
SOON
MY BABY LOVES ME
FOR THE GOOD TIMES
EXCEPT FOR MONDAY
COUNTRY CLUB
T.L.C. A.S.A.P.
I FEEL LUCKY
SWEET DREAMS
SACRED GROUND
FOREVER AND EVER, AMEN
HERE IN THE REAL WORLD

8103 COUNTRY HITS VOL.3
LORD HAVE MERCY ON THE WORKING MAN
I LOVE THE WAY YOU LOVE ME
THROUGH THE YEARS
NEON MOON
TAKE IT BACK
THAT'S MY STORY
MY SECOND HOME
I WANT TO BE LOVED LIKE THAT
DOWN AT THE TWIST AND SHOUT
LOST IN THE FIFTIES TONIGHT
I FALL TO PIECES
I CROSS MY HEART
SOMETHING IN RED
I WILL ALWAYS LOVE YOU
THE DEVIL WENT DOWN TO GEORGIA

8104 COUNTRY HITS VOL.4
EIGHTEEN WHEELS AND A DOZEN ROSES
THE SOUTH'S GONNA DO IT AGAIN
OCEAN FRONT PROPERTY
LOVE, ME
WILD ONE
I'M THAT KIND OF GIRL
GOD BLESS THE U.S.A.
LEAVIN' ON YOUR MIND
THERE AIN'T NOTHIN' WRONG WITH THE RADIO
WE JUST DISAGREE
JOSE CUERVO
DUMAS WALKER
GOD BLESSED TEXAS
SHOULD'VE BEEN A COWBOY
CLEOPATRA, QUEEN OF DENIAL

8105 COUNTRY HITS VOL.5
YOU NEVER EVEN CALLED ME BY MY NAME
WHAT PART OF NO
MERCURY BLUES
ROMEO
THE BUG
LET THAT PONY RUN
WE'VE GOT TONIGHT
JUKEBOX WITH A COUNTRY SONG
SOMEWHERE IN MY BROKEN HEART
I DON'T CALL HIM DADDY
SHE'S GOT YOU
THE CHAIR
IN THIS LIFE
FRIENDS IN LOW PLACES
THERE'S A TEAR IN MY BEER

8106 PARTY SONGS VOL.1
PARADISE BY THE DASHBOARD LIGHT
STRAY CAT STRUT
WE ARE FAMILY
ROCKY TOP
SHOUT
MARGARITAVILLE
INTO THE GROOVE
I GOT YOU (I FEEL GOOD)
OLD TIME ROCK 'N' ROLL
THE LOCO-MOTION
THE TWIST
JUMP
LOVE SHACK
BORN TO BE WILD
WHAT I LIKE ABOUT YOU

8107 POP HITS VOL.1
DON'T FALL APART ON ME TONIGHT
PEACEFUL EASY FEELING
BROWN EYED GIRL
ALL FOR LOVE
MAGGIE MAY
UNFORGETTABLE
WONDERFUL TONIGHT
SAVE THE BEST FOR LAST
SOMETIMES LOVE JUST AIN'T ENOUGH
EVERY BREATH YOU TAKE
LOSING MY RELIGION
RUNAWAY TRAIN
IF I HAD NO LOOT
ALL THAT SHE WANTS
I CAN'T MAKE YOU LOVE ME

8108 50's & 60's VOL.1
(YOU'RE MY) SOUL AND INSPIRATION
SHAKE, RATTLE & ROLL
CHANTILLY LACE
MAYBELLINE
SEA CRUISE
POOR LITTLE FOOL
HIT THE ROAD JACK
TELL LAURA I LOVE HER
ROCKIN' PNEUMONIA AND THE BOOGIE WOOGIE FLU
TWIST AND SHOUT
DUKE OF EARL
LAST KISS
RUNAWAY
LOUIE LOUIE
HOLD ME, THRILL ME, KISS ME

8109 SPECIALTY SONGS VOL.1
THE WIND BENEATH MY WINGS
BEER BARREL POLKA
DADDY'S LITTLE GIRL
THE UNICORN
DIXIE
HAPPY TRAILS
THE WEDDING SONG
WHEN IRISH EYES ARE SMILING
IF YOU WANNA BE HAPPY
MY WILD IRISH ROSE
HOKEY POKEY
MONSTER MASH
GHOSTBUSTERS
MOTHER-IN-LAW
GOODNIGHT SWEETHEART

8110 MOTOWN HITS VOL.1
HEARD IT THROUGH THE GRAPEVINE
IT'S THE SAME OLD SONG
THE GREAT PRETENDER
WALKAWAY RENEE
STAND BY ME
60 MINUTE MAN
IN THE MIDNIGHT HOUR
TOO BUSY THINKING ABOUT MY BABY
(SITTIN' ON) THE DOCK OF THE BAY
I CAN'T HELP MYSELF
LONELY TEARDROPS
TWILIGHT TIME
MY GIRL
UNDER THE BOARDWALK
THE TRACKS OF MY TEARS

8111 POP HITS VOL.2
THE POWER OF LOVE
JUST LIKE HEAVEN
BREATHE AGAIN
LINGER
THE SIGN
RUN TO YOU
LOVE OF A LIFETIME
WHOOMP! (THERE IT IS)
FREE YOUR MIND
HIP HOP HOORAY
GET HERE
SHOOP
WILD THING
NOW AND FOREVER
I CAN SEE CLEARLY NOW

8112 COUNTRY HITS VOL.6
ROCK MY WORLD (LITTLE COUNTRY GIRL)
I JUST WANTED YOU TO KNOW
INDIAN OUTLAW
YOU WILL
HEY CINDERELLA
TRYIN' TO GET OVER YOU
WHY'D YOU COME IN HERE LOOKING LIKE THAT
WHEN YOU SAY NOTHING AT ALL
MOUNTAIN MUSIC
GIRLS NIGHT OUT
T-R-O-U-B-L-E
TAKE IT LIKE A MAN
EVERY TIME I ROLL THE DICE
DON'T TELL ME WHAT TO DO
(WHO SAYS) YOU CAN'T HAVE IT ALL

8113 POP HITS VOL. 3
ROCK AND ROLL DREAMS COME THROUGH
SAID I LOVED YOU... BUT I LIED
WHATTA MAN
COMPLETELY
BECAUSE THE NIGHT
BECAUSE OF LOVE
LOVE SNEAKIN' UP ON YOU
WILL YOU BE THERE (IN THE MORNING)
WHAT MIGHT HAVE BEEN
PLEASE FORGIVE ME
EVERYDAY
AGAIN
WITHOUT YOU
LULLABYE (GOODNIGHT, MY ANGEL)
THE MOST BEAUTIFUL GIRL IN THE WORLD

8114 COUNTRY HITS VOL. 7
ALL MY ROWDY FRIENDS HAVE SETTLED DOWN
FAMILY TRADITION
A BOY NAMED SUE
STAND UP
MEN
MY NIGHT TO HOWL
KISS ME IN THE CAR
FROM A JACK TO A KING
HARPER VALLEY P.T.A.
WHO'S CHEATIN' WHO
COMPANY TIME
RUB IT IN
WILDWOOD WEED
TENNESSEE FLAT TOP BOX
LOVE'S BEEN A LITTLE BIT HARD ON ME

8115 70's & 80's VOL. 1
CHEESEBURGER IN PARADISE
COVER OF "ROLLING STONE"
COCAINE
ROXANNE
TIME WARP
JUST A GIGOLO
FEEL LIKE MAKIN' LOVE
50 WAYS TO LEAVE YOUR LOVER
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CHARTS!

Dance / Top 40

#	Title (BPM)	Artist/Label
1.	I'M IN THE MOOD (103/120)	Ce Ce Penniston/ A&M
2.	BECAUSE OF LOVE (107/118)	Janet Jackson/ Virgin
3.	GROOVE THANG (102)	Zhane/ Motown
4.	SO INTO YOU (123)	Michael Watford/ East West
5.	A DEEPER LOVE (123)	Aretha Franklin/ Arista
6.	I CRIED THE TEARS (120)	Jomanda/ Big Beat
7.	I'LL WAIT (107/120)	Taylor Dayne/ Arista
8.	THE SIGN (97)	Ace Of Base/ Arista
9.	BEEN A LONG TIME (119/125)	The Fog/ Columbia
10.	DO YOU WANT IT (123)	Lonnie Gordon/ SBK
11.	PLEASE (YOU GOT THAT) (122)	INXS/ Atlantic
12.	I WOULDN'T NORMALLY (129)	Pet Shop Boys/ERG/EMI
13.	JOY (128)	Staxx Of Joy/ Chaos
14.	DON'T GO BREAKING MY HEART (134)	Elton John & RuPaul/ MCA
15.	WHEN A MAN LOVES (95/116)	Jody Watley/ MCA
16.	HEY MR. DJ (100)	Lighter Shade Of Brown/ Mercury
17.	WORK THAT BODY (124)	Chanelle/ Great Jones
18.	SEIZE THE DAY	FKW/ Next Plateau
19.	IF THAT'S YOUR BOYFRIEND (106/118)	Meshell/ Maverick
20.	GOT TO GET IT (133)	Culture Beat/ 550 Music
21.	PUMPS.../IT'S ALL GOOD (105/108)	Hammer/ Giant
22.	DIRTY DAWG (102/115)	NKOTB/ Columbia
23.	SHINE ON	Hugh K./ ZYX
24.	I WANT YOU (121)	Juliet Roberts/ Reprise
25.	WHATTA MAN (89)	Salt-N-Pepa/ London
26.	DO YOU WANNA GO PARTY (127)	KAT/ Life/Bellmark
27.	LIFE (128/133)	Haddaway/ Arista
28.	GIN AND JUICE (95)	Snoop Doggy Dog/ Death Row
29.	STAY (98/123)	Eternal/ ERG/ EMI
30.	DO YA (120)	Inner City/ Columbia
31.	BLOW YOUR WHISTLE (124)	DJ Duke/ ffrr
32.	BABY I LOVE YOUR WAY	Big Mountain/ RCA
33.	I WANNA ROCK (92)	Jazzy Jeff & Fresh Prince/ Jive
34.	STOMP	Big Fun/ Imago
35.	SPOOKY (125/129)	New Order/ Qwest
36.	BEAUTIFUL PEOPLE (124)	Barbara Tucker/ Strictly Rhythm
37.	DREAM ON DREAMER (95)	Brand New Heavies/ Delicious Vinyl
38.	DESIRE (78)	En Vogue/ East West
39.	JUST KEEP ME MOVIN' (116)	KD Lang/ Sire
40.	THINGS CAN ONLY GET BETTER (124)	D:Ream/ Sire

Dance Top 40 courtesy of
Dance Music Authority- 708-614-8417

Hot Hits

DJ Volume 12

POP

1.	I Want You	JulietRoberts
2.	I Cried The Tears	Jomanda
3.	I'll Wait	Taylor Dayne
4.	If That's Your Boyfriend	Me'shell Ndegeocello
5.	Come To My Window	Melissa Etheridge
6.	Love Sneakin' Up On You	Bonnie Raitt
7.	Got Me Waiting	Heavy D And The Boys
8.	Comin' On Strong	Sudden Change
9.	What Goes Up	Maze/Frankie Beverly
10.	You Don't Love Me	Dawn Penn
11.	God	Ton Amos
12.	Two Hearts	Earth, Wind & Fire
13.	Bump N' Grind	R. Kelly
14.	Feenin'.	Jodeci

Hot Hits ••• (800) 248-4848 •••

COUNTRY

1.	It Won't be Over You	Steve Wanner
2.	Lovebug	George Strait
3.	Addicted To A Dollar	Doug Stone
4.	Never Bit A Bullet Like This	George Jones w/Sammy Kershaw
5.	Just Once	David Lee Murphy
6.	Honky Tonk Crowd	Rick Trevino
7.	Life #9	Martina McBride
8.	If Bubba Can Dance	Shenandoah
9.	Where Was I	Ricky Van Shelton
10.	Woman, Sensuous Woman	Mark Chesnutt
11.	My Night To Howl	Lorrie Morgan
12.	Wish I Didn't Know Now	Toby Keith
13.	Why Haven't I Heard From You	Reba McEntire
14.	Whenever You Come Around	Vince Gill

Videos

Courtesy of Wolfram Video
800-433-1652

#	Title	Artist/Label
1.	WHATTA MAN	Salt-N-Pepa, Feat. En Vogue/ Next Plateau
2.	WHAT'S MY NAME	Snoop Doggy Dog/ Death Row
3.	THE SIGN	Ace Of Base/ Arista
4.	MR. VAIN	Culture Beat/ 550
5.	INDIAN OUTLAW	Tim McGraw/ Curb
6.	HONKY TONK SUPERMAN	Aaron Tippin/ RCA
7.	GOT TO GET IT	Culture Beat/ 550
8.	ZUNGA ZENG	K7/Tommy Boy
9.	IF THE GOOD DIE YOUNG	Tracy Lawrence/ Atlantic
10.	IF BUBBA CAN DANCE	Shenandoah/ RCA
11.	GIN & JUICE	Snoop Doggy Dog/ Death Row
12.	BUMP 'N GRIND	R. Kelly & Public Announcement/ Zomba
13.	HONKY TONK CROWD	Rick Trevino/ Columbia
14.	KISS ME, I'M GONE	Marty Stuart/ MCA
15.	BECAUSE OF LOVE	Janet Jackson/ Virgin
16.	ELECTRIC RELAXATION	A Tribe Called Quest/ Jive
17.	TIME AND CHANCE	Color Me Badd/ Giant
18.	MY LOVE	Little Texas/ Warner
19.	A GOOD RUN OF BAD LUCK	Clint Black/ RCA
20.	IT'S ALL GOOD	Hammer/ Giant
21.	TAKE IT EASY	Travis Tritt/ Giant
22.	I SWEAR	John Michael Montgomery/ Atlantic
23.	CANTALOOP	US 3/ Blue Note
24.	LAID	James/ Mercury
25.	MR. JONES	Counting Crows/ Geffen

Association News

CDJA's five–year focus

The national board of directors of the largest not-for-profit DJ Association in Canada, the Canadian Disc Jockey Association, have selected as their first chairman Michael Heindl. Heindl, a full-time DJ, is one of the founding members and former president of the CDJA.

CDJA President Larry Hampson was in Halifax, Nova Scotia recently to welcome members of the new Maritime Region Chapter. Elections will be held shortly to establish the local executive board.

The appointments of new key leadership reflects the five-year plan of the CDJA to build a stronger and more professional Association. The plan includes restructuring existing programs and expansion to an international level. Within the next few years, an international conference will be arranged among DJ associations across North America and Europe.

CDJA helps hotels out of hotspot

A new-member directory is ready for distribution to local banquet halls and hotels. It is developed to foster greater awareness of the CDJA, members and mandate among halls and hotels. The directory includes news about music licensing and other topics catering managers and hall owners should be aware of.

A number of chapters have developed a weekend "help line" staffed by a volunteer CDJA duty manager to assist halls or hotels which requires an emergency DJ. A number of hotels have already used the help line in Toronto to cover "no shows" at weddings, and are beginning to see the CDJA as "good friend" when they need one. DJs who are not working on a particular Friday or Saturday can be added to the standby list with the duty manager. The CDJA guarantees the fee once you are assigned to cover an emergency.

Aboard "Love Boat"

Caribbean and European cruise operators are turning to the CDJA for qualified DJs to work full-time on cruise ships. Tim MacMillan, son of CDJA Director Scott MacMillan, just returned home from a six month gig at sea. MacMillan started out in Greece, toured the Mediterranean, then crossed the Atlantic, finishing with a few months in the Caribbean.

CDJA at copyright hearings

The Federal Senate Committee hearings on a new bill to be presented to Parliament, to amend the Federal Copyright Act for Canada, will have a presentation from the CDJA representing mobile and club DJs from across Canada. A number of proposed changes to the Copyright Act will be discussed from the Association's perspective.

Get involved!

The CDJA invites any state or local DJ association in the United States or Canada to contact and establish communication with our group. Write: Executive Editor of the CDJA, 3148 Kingston Rd, Suite 300, Scarborough, Ontario, Canada M1M 1P4 or call 418-755-3898 (Toronto), or Fax to 416-287-8817.

North American DJ associations, existing or in the works, send your news items to Mobile Beat Magazine, P.O. Box 309, East Rochester, N.Y. 14445.

Cued Up!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

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81-3-3706-5687

June 23-25
Summer CES
Chicago, IL
202-457-8700

July 30-31
Summer NAMM
Nashville, TN
800-767-6266

August 1-3
Nightclub & Bar
Chicago, IL
800-247-3881

August 13-14
Woodstock '94
Saugerties, NY

August 29-31
Int'l DJ Expo
Atlantic City, NJ
516-767-2500

September 11-14
PLASA
London, Eng.
+44 (0) 71 370 8229

November 18-20
Lighting Dimensions
Reno, NV

January 6-9, 1995
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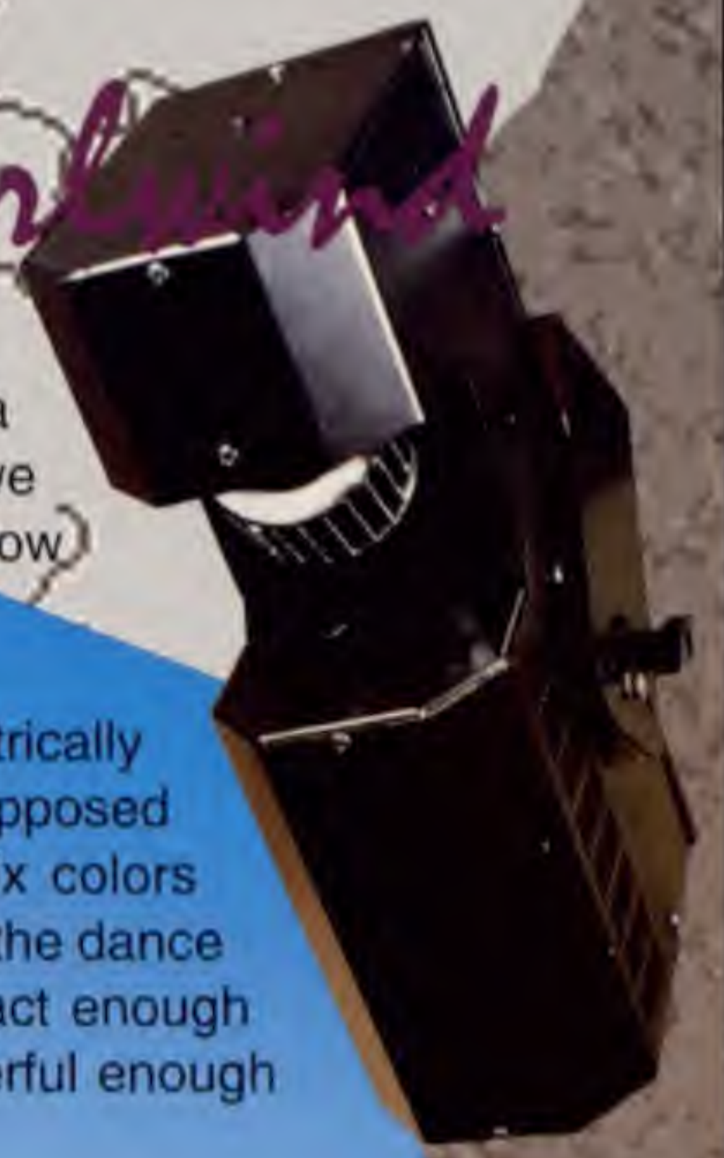
Whirlwind



The Whirlwind is a very interesting new effect powered by a 24V 250W light source and we are proud to offer it at a great low price!

This unit has a unique asymmetrically mounted cylindrical mirror as opposed to a flat mirror that reflects six colors (plus white) spread out across the dance floor. The Whirlwind is compact enough to use in small clubs yet powerful enough for larger venues.

Gels

Tech Systems offer a wide variety of flame retardant gels made from only the highest quality polyesters with unmatched color consistancy. Call us toll free for a complete list of available sizes and colors.

Fog Juice

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